Kine WEEKLY

STUDIO STRIKE SPREADS

See page 3

seQUEL
WITH A CAPITAL QUEUE!

The business the Rex, Sheffield (above) did with "Lassie Come Home" was duplicated in every corner of the country...And so—to the countless showmen who eagerly await more of the same, M-G-M presents

now

Starring
TER LAWFORD • DONALD CRISP
June Lockhart • Nigel Bruce
LASSIE and LADDIE
Directed by S. Sylvan Simon
Produced by Samuel Marx

"SON OF LASSIE"
IN TECHNICOLOR

A UNIVERSAL PICTURE
RELEASED
Nov. 12th
SHE LEFT CUPID STUPID...
MEN IN HER DIARY
AN
HALL
ALLBRITTON
Distributed by
General Film Distrs. Ltd., 127/133 Wardour St., W.1.
GFD

Kinematograph WEEKLY

No. 1,999. Thursday, August 9, 1945. Vol. 342

STUDIO STRIKE GROWS

A STRIKE of N.A.T.K.E. members—unsupported by the Union—began last Thursday at the Gainsborough Studios, Islington. It was extended on Tuesday, when other members of the Union on location withdrew their services.

Seventy to eighty employees were involved in the first strike. Fourteen N.A.T.K.E. members carried on with work as usual.

The strike arose from a statement by a Columbia producing unit which rented the studios that workers would be required to work on Saturday afternoon, July 28, and Sunday, July 29.

A change of arrangements subsequently led to the men being informed on Saturday that they would not be required to work on the Sunday. Advice was given not to ask for payment in accordance with the agreement, and in any event they had no claim to it.

A complication arose when some of them obtained money for Sunday work from the company concerned through the shop steward from the management. He pressed the renting company for payment in respect of the Sunday, but certain men did not receive it and his services were therefore terminated.

FRENCH FILMS: U.S. CONCERN

Great concern is expressed by American film distributors in France at a proposal put forward during the past week that America's quota of feature films during the coming six months shall be limited to 36 and that monies allowed to be exported on account of earnings shall be limited to a certain amount.

The proposal is being handled by Harold Smith, the Hays organisation representative in Paris, who is in frequent touch with the American Embassy on the matter with a view to alleviation.

Paramount to Make 3 Films Here—if Studio Space Can be Found

"ALL PLANS SET"—DAVID ROSE

A CUTE shortage of studio floor space remains the most difficult bottleneck in British film production—despite the fact that a limited amount of space has recently been derequisitioned.

This fact was emphasised this week by David Rose, Paramount managing director, who has recently returned from the United States.

Rose states that his company is prepared to make three pictures a year on a budget of around £200,000 each in this country—if studio space can be obtained.

Stories, stars and technical staff for the first two, to be produced by Hal Wallis are ready and shooting could begin in the autumn—if anywhere could be found to make the films.

Rose had hoped to come to an arrangement with Arthur Rank, with whom he had several meetings in Hollywood, for some floor space, but has now learnt that Mr. Rank has insufficient for his own needs.

The films which will be produced, when a studio becomes available, are "The Crying Sisters," from a best seller, and "Whenever I Remember It," which was scheduled to be made earlier by Hal Wallis, but had to be postponed for reasons directly connected with war operations.

Rose stated that he could bring over Robert Cummings and Olivia de Havilland immediately, that Ray Milland will be here in the new year, and that he has negotiated for the services of Joan Fontaine as soon as her contractual obligations permit.

These arrangements are in line with the Paramount policy which plans to make British pictures for the world market, with top-ranking American stars to facilitate entry into the American field.

Among British stars whom David Rose would like to introduce to the American public in these

(*Continued on page* 33)

U.S. TRADE AND BRITISH GOVERNMENT

THE U.S. film industry has now had time to consider the significance of the change in Government in Great Britain (cables the KINE. New York correspondent).

Their first reaction is to consider that there will now be less chance of reciprocity in post-war trading agreements between the two countries.

They also consider that Mr. Attlee's Government is less likely to eliminate the present arrangements of exchange control.

The North Star Cinema, Lerwick, has been acquired by J. B. Milne Theatres, of Dundee.

International

LOU JACKSON FORMING U.S. RENTING HOUSE

By Cable from KINE's New York Correspondent

A NEW company for distributing British films throughout the U.S. markets is being formed in New York this week.

It is Four Continents Films, sponsored by Lou Jackson, of Anglo-American, and Daniel Frankel.

Its formation results from Jackson's recent visit to New York.

On his trip here he brought 30 films for the inspection of American executives, the chief of them being "Love on the Dole," which is likely to be the most important release which the new company will handle in its first season.

Lou Jackson told the KINE. on Tuesday that the company had already been formed.

"At present we are negotiating some important deals for individual pictures," he said. "I hope to announce the results in a few days."

RANK STUDIOS IN EIRE?

Clayton Hutton told Irish newspapermen in Dublin last week that Arthur Rank was prepared to make films of Irish historical or modern interest, and was contemplating setting up a studio in Eire.

A deputation of Dublin pressmen is likely to visit the Denham studio next month, when suggestions for improved and more authentic treatment of Irish subjects will be discussed with Mr. Rank.

First in the Field

BRITISH MOVIETONE NEWS

LEVY HERE, REVEALS DISNEY'S FUTURE PLANS

WALT DISNEY plans for the future were discussed with the KINE. this week by Bill Levy, who arrived in London a few days ago.

Mr. Levy has been appointed sales supervisor of Disney Publications throughout the whole world with offices in New York. He will be in England for about a month surveying the situation and exchanging ideas with E. Davis, who looks after Disney interests here. Disney's next two pictures are "Make Mine Music," in which eminent artists will be heard but not seen. For instance, Nelson Eddy contributes a number, "The Whale Who Wanted to Sing in the Metropolitan Opera House," and Dinah Shore will contribute two musical silhouettes.

As an instance of the appeal of Disney pictures in other countries, Mr. Levy mentioned that in Mexico City "The Three Caballeros" had done more business than "Snow White" had over the whole Mexican territory. Disney characters and pictures still hold the public very closely, and in America the Walt Disney Comic reaches two million sales monthly and was only limited by paper restrictions. Similarly, Wilbank Publications in this country, published by Odhams Press, had a very remarkable success.

WATTS RESIGNS FROM PATHE

Freddy Watts, editor since 1936 of the *Pathé Gazette* and other Pathé magazine reels, has resigned. His association with the Pathé company goes back 32 years. He joined it on the sales side in Liverpool.

KINEMATOGRAPH WEEKLY
EDITORIAL & GENERAL OFFICES
93, Long Acre, London, W.C.2
Telephone . Temple Bar 2468 (20 lines)
Telegrams: Kine, Southernwood, Rand, London
Editorial Manager: A. L. Carter
Acting Editor: Connery Chappell
Associate Editor: James Benson
Advertisement Manager: A. H. Langford
Manchester Office: 2 and 4, Oxford Road
SUBSCRIPTION RATES: Great Britain and Canada, 30s. per annum, post free. U.S.A.—$12 per annum, post free. Other countries, 50s. per annum, post free.

The Child's Viewpoint

THE shortage of "U" films presents a serious problem to exhibitors. As one of them remarked in a recent letter, the children of to-day are the potential public of to-morrow. They are also quite an appreciable portion of the paying public of to-day, particularly for most of the smaller kinemas.

The shortage of films without restrictions as far as children are concerned is especially pointed now that the long school vacations have begun.

The reason for the shortage lies only partly in the fact that fewer films suitable for universal exhibition are being made. It is also due to what seems harsh treatment which certain types of film receive at the hands of the censor.

We do not believe for a moment that producers have suddenly become more adult conscious in their choice of subjects.

On the other hand, scarcely a week has passed of late without a KINE. reviewer drawing attention to the unsuitability of an "A" award.

Many of the films thus handicapped are thrillers, such as James Cagney's "Blood on the Sun," and that classic example of blood-and-thunder, "Meet Sexton Blake," which, we understand, was actually made with at least half an eye upon its appeal to children.

It seems hard that the normal youngsters should be deprived of unrestricted entry to films like this, simply because some too-tender-hearted censor feels that they may have an adverse effect on the mind of some hyper-sensitive infant. And that, it seems, is how the censor works.

With regard to certain other films recently barred to children unaccompanied by adults, such as "Waltz Time" and "I'll Be Your Sweetheart," even solicitude for the tender minds of psychological cases seems an insufficient reason for the "A" certificate.

These films are innocuous musicals without an inch of harm in their several thousand feet of running time. We can suggest no reason at all in these cases for the censors' restrictive action.

We trust that Henry Simpson, who has been prominent among exhibitors in venting this question, will proceed with his projected deputation to the censor; and that the representatives of the industry who attend that meeting will put forward their case with clarity and insistence.

Long Shots

"ONCE more into the beach dear friends, once more . . ." That is not quite how Shakespeare wrote it in "Henry V," but it is how he would have summed up last week-end's box office battlefront, if only he had been in the kinema business.

Generally speaking, business was way off, although the thunderstorm broke in nice time to lift the matinées in many districts.

At the seaside receipts were below standard in the main, largely due to the brilliant sunshine.

IN the West End of London business continues at the astronomical peak which it seems to have made its own.

The first sign I had that as many visitors were flocking into London as were flocking out of it was when passing the New Gallery, where the queues stretched up Regent Street waiting to see "The Three Caballeros."

Around Piccadilly Circus business was very very good, and on Monday night it was capacity everywhere. There were queues at all the leading theatres, even after the last full performance had started.

Down in the London suburbs it was the same story.

THERE are many talks of spectacular changes in senior executives on the exhibiting side of the industry.

The latest rumour is that Southan Morris is putting one of the biggest men in the trade on to the general management side of his growing circuit. No names, no pack drill, as they say. No contracts are signed yet, but the news is likely to break shortly.

SAM ECKMAN has had a bright idea which has inspired the C.T.B.F. to suggest that it might be copied in the other big renting houses and circuits.

When the Red Cross Penny a Week Fund closed down recently, Sam suggested that the M-G-M staff might switch over the penny-a-week to the C.T.B.F.

The idea has caught on and the fund is benefiting accordingly. Reginald C. O. Viveash thought it would be an excellent thing if some of the other big houses in the industry followed the M-G-M example. I certainly agree.

MAX MILDER, Managing Director of Associated British Cinemas and Warner chief, has been hard at work on a provincial tour. He was up in Birmingham for a few days last week talking with all A.B.P.C. supervisors.

His visit was connected with the circuit maintaining peak business in face of post-war competition from other entertainments.

While in the Midlands Max surveyed conditions generally and discussed methods of increasing co-operation between all departments in the big group.

MUCH coming and going across the Atlantic these days. Bob Woolf, RKO-Radio chief, is due back in a few days, and he will return to find extra work piling up on his plate.

In addition to the main responsibility of looking after the renting house, he will in future act as liaison man between RKO-Radio and the Rank combine in their joint production schedule, in the original arrangements for which Woolf played a leading part.

SAM SMITH is also on his way back and expects to get into London this week-end.

He has been over conferring with Republic executives, and talking about future product with that steadily increasing production company.

VICTOR SAVILLE, too, is now in New York waiting for accommodation to England.

Since he was last with us he gave us, through Columbia, one of the biggest box-office winners of the war, "Tonight and Every Night."

LOU JACKSON has important trade news in his brief-case. According to my New York correspondent, he has just formed Four-Continents Films with a view to turning it into a national company to distribute British films in the U.S.

EIRE has just produced its first official newsreel. The event has made history, but, as a piece of film-making, has hardly pleased the critics, if we may judge from T. J. M. Sheehy's remarks in the *Irish Catholic*.

"If the commentary was poor," he says, "the photography and editing were worse. There was not one single imaginative shot in the whole film."

That's telling them! But Sheehy points out that this is only a first attempt.

DISCUSSING Paramount's plans for British production with me, David Rose made it plain that only studio space prevents the almost immediate start of a major programme.

From what Rose had to say, it is clear that the studio situation is as serious as it has ever been. Arthur Rank, upon whom he had counted for help, cannot accommodate his own programme. Wesley Ruggles, after a prolonged search, managed to fit himself in at Sound City.

SINCE Rose estimated that something like 50 per cent. of each £200,000 budget would go to pay for British labour, it seems a pity Paramount cannot get cracking right away.

These Paramount plans are not the only ones, I know, to be held up for the want of floor space. Surely it is time the authorities reviewed the studio situation and offered a little relief!

IT was interesting to hear that Rose spent a great deal of his time in the States with Arthur Rank, attending the same functions and visiting the fabulous Hearst ranch at the same time.

In his opinion, Rank made a big impression on Hollywood. He feels that Rank left with a great deal of valuable information, and that he must have brought back with him the feeling that America is not out to freeze out everything British.

WITH regard to television, Rose naturally had several conversations on the subject with the executives of the Paramount subsidiary which has been developing television for the past two years.

He confirms the optimism in Hollywood regarding television, which has already been reported in the KINE., but expresses the opinion that it will have, if only, only a good effect on the film business.

CAPT. ATKINSON, director, and Bob Shilling, sales manager, of RCA Photophone, accompanied by Arthur Wilson, the kinema builder, and R. Cromie, the London architect, visited Eire last week. They met various representatives of the Irish trade, including Walter McNally, Leonard Ging, Geoffrey Elliman and Maurice Baum.

THE decision of the Devon and Cornwall branch to send a message of congratulation to Tom O'Brien regarding his election as M.P. for West Notts was one of those spontaneous gestures that we like to record.

Although there must be occasions when O'Brien will of necessity be on the opposite side of the fence to the C.E.A., there will be no one in the film business who will grudge him his political success. On the contrary.

It was pleasant to hear that the West Country exhibitors had made a special point of marking the occasion.

ACCORDING to our Hollywood correspondent, an official communiqué has been circulated to the major studios telling them to avoid over-stressing America's part in the war effort, in order not to give offence in foreign markets.

The gesture will be appreciated over here, where one or two films have been criticised for being inaccurately angled. On the other hand, we know that through co-operation perfect proportion can be achieved, as witness "Tunisian Victory" and the currently successful "The True Glory."

BEN HENRY, who has covered half the globe in the interests of the ENSA film section, proposes another trip—this time a modest 2,000 or so flying miles on his personal account.

He was very hush hush about his trip, and all he would concede to an intrigued colleague was that he would be away for three weeks, and would then have some interesting news for us.

INDEFINITE delays in the release and re-equipment of our studios are inducing more than one director to turn to the theatre. Most prominent example is Walter Forde, who has been engaged by Jack Hylton to produce a musical stage show in the West End. Walter, however, is only deserting films temporarily.

THE STROLLER.

Close-Ups
by
SCREENCOMBER

It May Be Years

THE heartening news that we are at long last about to see Korda's "Perfect Strangers" has set the optimists anticipating the early screening of "Cæsar and Cleopatra" almost any year now. I like to picture the scene when you approach Arthur Rank with a new production proposition. "And I guarantee you, Mr. Rank, it can't be made in less than six months." "Six months? Why, Pascal could make it last eighteen. Come, now, let's compromise and make it a couple of years and I'll willingly finance you."

Winkleheim Anticipates

THE exiled film stars are already beginning to drift back from Hollywood and Wart Winkleheim is looking forward to a record year with his recently formed company, "Big Hallo!, Unlimited." For a nominal sum Wart guarantees to supply brass bands, cheering crowds, at so much a square yard, police and Press campaign to show how your unselfishness in staying out of England during hostilities helped us win the final victory.

Mystery Story

SCOTLAND Yard has been called in to solve "The Mystery of the Dropped Aitches," but with their customary stupidity, the bowler-hatted Yard-men thought they had been called to the "Mystery of the Dropped Arches," so Basil Rathbone is now dealing with the case from his celebrated residence in Baker Street.

Briefly, the facts are that Wardour Street has been puzzled by the numbers of aitches that have been dropped around the street. Rathbone was soon able to discover that Hink Hunk had been paying one of his numerous visits to Town and immediately put a trunk call through to the Manchester Savage.—"Mr.. Hunk," he said, "Think carefully; have you lost any aspirates?"

"Never use the things," answered the Professor, and, by the way of explanation, "Why should I worry I haven't had a headache in years." The police are baffled.

His Right Hand

OLD Snoopy Stroller, our hated rival who lives on the next page, has been suggesting that somebody brings out a paper in which there is no mention of Arthur Rank and suggests that we are the ones to do it. On the contrary, we are the last people, being so close to Arthur or Art as we call him.

It is a well-known secret that behind all Rank's big financial deals is the hand of his old chum "Screencomber." "Screeny," he would say, "I've got a couple of million to spend, what would you advise?"

"You might buy up another circuit," we would reply, "or throw in another quarter million and have Gabby Pascal make a short."

NEWSREELS remain in the front line of Trade discussion. They come up regularly as an item on branch meeting agendas. Here an exhibitor who specialises in newsreel theatres discusses future trends in the reels.

Television will be no Rival—what we Want is Longer Newsreels!

By
CORRY W. FENNELL
Owner of a chain of newsreel theatres in the North of England

THE subject is the newsreel of the future. I approach the problem from the standpoint of the exhibitor—the man who plays and pays for the reel itself—not the producer.

During the war, it seems to me, the newsreels have done a fine job. They have both maintained and circulated at home and overseas a running journal of the war, and have provided the men who were the keystones in the world-wide Services organisation, formed to cover the film side of the war and the war effort.

I believe that after the war the development of the newsreel will be measured not only by the desire of the producers to create better and better reels. It will also be directed by the wishes of the people.

Before the war newsreels — with notable exceptions—confined themselves to bringing to the screen planned events—occasionally there was a camera in at unexpected happenings, but generally speaking the pictures shown were ordered, organised and pre-planned.

Anything controversial was feared as the plague—the pronounced policy of direction in the thirties was a reflection of the mind of the people at the time, as mirrored generally in our complacent public life.

Post-War Citizen

The post-war citizen, as the war-time citizen, will want realism because he is now and will continue to be a realist—in that way he is different from the average citizen of the complacent thirties.

Evidence, if required, can be seen in the great and ever-growing demand for news-magazine papers, political books, discussion groups, continuation schools, documentary films, films of world affairs (World in Action and March of Time).

Furthermore, the mind of the average citizen has grown more serious and thoughtful. It is not sufficient to give him "all singing, —all dancing"—he now requires a fair measure of more serious enterprise to give him the more solid satisfaction that he needs.

For eight years now people have of necessity been conscious of world affairs. Eight years is a sufficiently long time to shape character, especially in the coming generation, and, before we think of the newsreel of to-morrow we might consider the newsreel of to-day.

I believe that the newsreel of to-day would do the greatest service to the public and make another great contribution to the future generation if they would devote, say, one-third of their length to world events and living (including sport), which is entirely away from war, war problems, politics and international affairs.

It may be said that the present length of the newsreel, regulated by film stock available, would not allow this.

There would be ample film stock if redundant and unwelcome propaganda trailers were cut out.

The Editor has asked me to forecast the form of the newsreel of to-morrow. Having in mind the possible wishes of the public and probable technical possibilities and, having set a background, I will endeavour to do it.

Future Newsreels

Future newsreels will, I believe, be interpretative in their treatment of world affairs, and this will be in response to public demand.

One newsreel ventured a little along this road before the war, and great credit was due to it for its advanced ideas. There was, as there always will be, criticism directed at those who venture along new ways.

When the repression of war is lifted and the public demand for realism and interpretative treatment is appreciated, then newsreel editors in general will respond.

Newsreels in colour should come —processes are or will be developed in the progressive days to come which will enable the many copies required to be produced in the short time necessary for successful newsreel production.

Apart from the cover afforded by professional newsreel photographers throughout the world, it will also be possible to utilise the cream of the work of the thousands of good 16-mm. amateurs who can always be counted on to "be on the spot" when anything unexpected happens by "blowing up" their negatives.

Television will work along with, and further increase the importance of newsreels.

Television may give us an immediate account of a limited number of events in the theatres, and at home, but the newsreel will be required to follow up this service and also cover the majority situations and to give interpretation to events for prolonged periods, the whether or no the apparatus of television is present at the event.

Television Forecast

One might forecast that, when television is extremely good a photographic record of televised events will be taken at the laboratories and film processed right away for distribution to the theatres.

However, I believe that the camera will always beat television for capturing the spirit of world events. The camera is more flexible. It is difficult to imagine the televisor, with all its associated equipment, getting as close to human nature; and its power of story cover is bound to suffer.

One can imagine the televisor successfully showing us the boat race or the Derby from various vantage points at an event, but the people are interested in people, and without the snap "close ups" from all angles the affair will lose much of its human interest.

Generally speaking, I do not believe that the newsreel is long enough for people at the present time, and that in the national interest it should be brought back to its pre-war length at the earliest possible moment.

I believe the newsreel of the future will be made longer to meet the demands of the time.

Newsreels are an essential part of public service and the responsibility of the newsreel producers is great. I am confident they will meet their responsibilities.

—Re-issue from— the "KINE."

TURNING back the spools to August 10, 1916, we find a Bank Holiday advertisement that strikes a familiar echo and may arouse a pang of envy in exhibitors' hearts.

Under the heading "The Only Film Success fully Fighting the Weather," appears the following letter:—

"Dear Sirs,
"Tom Brown's Schooldays."
I consider it only fair to let you know how very successful this film proved here last night.

"In spite of blazing hot weather, we opened to more than *three* times our previous Monday—and audience was most enthusiastic.

"Our local R.C. Priest, on leaving the theatre, remarked "Magnificent!' while very many patrons told me they considered it the finest cinematograph production they had ever seen.

"For myself I can assure you that I am very grateful, as not only shall I do good business, but it will undoubtedly enhance the reputation of my theatre."

(Signed) James Hare,
Hare's Plays and Sketches,
County Theatre, Bangor.

C.T.B.F. PAID OUT £10,000 IN BENEFITS LAST YEAR

ANTICIPATION that the resources of the Cinematograph Trade Benevolent Fund may have serious calls made upon them in the near future is expressed in the coming-of-age Report of the Fund just published.

During the year ended March 31, 1945, the Fund paid out £10,227 6s. 1d. in general assistance, an increase of £2,122 18s. 3d. over the preceding year, and the Report sees that it may be called upon to render assistance in smoothing out financial difficulties with which any member of the Trade may be faced between discharge from H.M. Forces and reinstatement in employment, and secondly to aid those older members of the Trade who have kept the wheels of our industry turning during the war years, and who may for various reasons be compelled to retire.

Cases relieved during the year numbered 247, including long-term beneficiaries, the total sum expended being £10,978 8s. 11d. These relief payments, with the maintenance and upkeep of Glebelands, accounted for £18,393 15s. 9d. Plans for the application of the C. M. Woolf Memorial Fund to the enlargement of Glebelands are announced.

Local Income

On the income side, there are slight increases in the amounts forthcoming from regular sources. New local authorities made allocations of Sunday charity money to the C.T.B.F. the total from approximately 500 authorities amounting to £5,661 1s. 10d. Exhibitors are urged to press the claims of the Fund on authorities in their area.

Cinema Day, 1944, brought in £20,290 2s. 5d., special efforts producing £2,054 10s. 10d. The Board expresses regret that there is still a number of exhibitors who do not support this effort, and appeals to them to send in their contributions to the Cinema Day, 1945, venture.

"Forever and a Day" has brought in a further £2,000, and the K.R.S. 25 per cent. charity amount £6,128 16s. 10d. This amount is £300 down on the previous year due to fewer charity applications.

Staff Collections

The Penny Voluntary Staff Collection scheme, under the direction of E. H. Rockett, has 1,960 collection boxes out, the total collected under this heading being £3,512 4s. 4d.

The Returned Film Tin Scheme instituted by Kodak, Ltd., produced £1,217 2s. 1d. during the year from the firm. Ilford, Ltd., which also co-operates in the scheme, contributing £82 15s. 8d. It is recorded that since the scheme for the payment for returned film tins was launched in October, 1940, over £7,000 has been contributed by Kodak, Ltd.

(*Continued at foot of next column*)

Total receipts during the year amounted to £49,837 13s. 8d., and total expenditure to £13,000 8s. 1d.

The Glebelands section of the Report announces that two beds have been endowed during the year. Gracie Fields and the Misses Ogden donating £1,000 each for this purpose. Maintenance costs show an increase due to a rise in wages and the number of patients.

Provident Institution

The Provident Institution report which runs to December, 1944, records that in the 21 years of its existence members have received benefit payment amounting to over £15,000, of which over £8,000 was paid by the C.T.B.F.

Membership is slightly up, the total being 744, of which 113 are in the Forces. Eight members died during the year, 23 memberships were cancelled, but admissions and re-admissions numbered 47.

Ninety-nine applications for benefit were received from members in respect of which £464 16s 10d. was paid out.

Gloria Jean and Allan Curtis in Universal's DESTINY, a G.F.D. release

"NEWSREELS SHOULD RETURN TO FREE COMPETITION," SAYS U.S. CHIEF

PLEAS that newsreels should return to free competition with one another and should devote more attention to matters of international importance were voiced by newsreel men at a luncheon tendered on Tuesday by the Newsreel Association to the party of American newsreel men visiting Europe.

The visitors were Edmund Reek (Movietone), Michael Clofin (News of the Day), Walter Amend (Pathé), Thos. Mead (Universal) and R. de Rochemont (March of Time). A. J. Richard (Paramount), who came over with the party, was absent through indisposition. Also present were Col. Newman, of Shaef, Capt. Hawkins and W. D. Patterson, of O.W.I.

Sir Gordon Craig proposed the toast of the American newsreel men and spoke of the part played by them in awakening public interest in the field of international journalism.

Howard Thomas (Pathé) said the days when newsreels contented themselves with minor affairs were at an end. Bigger and better newsreels were ahead.

Walter Amend, chairman of the American newsreel organisation, spoke of the wide coverage of the newsreel and mentioned incidentally that the shooting of the United Nations Conference cost newsreels 30,000 dollars for lighting alone.

Eddie Reek declared that outstanding work had been done by the British newsreels men during the war, and Michael Clafin declared that the newsreels of British endurance had done much to abolish isolationism.

Richard de Rochemont introduced a controversial note in his plea that objective journalism should have a place in newsreels and that it was time that they should be free from the restrictions of Governments, and should return to the free competition of earlier days.

Other speakers were F. L. Harley and S. F. Ditcham, who introduced their American associates, and Jack Beddington, of the Ministry of Information.

Royls of Warners in New York

Ernest Royls, of Warner Bros.' British production outfit, has arrived in New York to survey American studio and television equipment.

His chief task will be to study technical changes here and to take them into account in planning the rebuilding of the bombed Teddington studios when material becomes available.

U.S. Expects New Agreement Will Open European Market

"Kine." Cable from "Motion Picture Daily," New York

BIG THREE elimination of German cartels is expected to open Nazi-dominated markets for American equipment previously closed through agreement between German and American manufacturers which divided the markets.

JACK SKIRBALL and Bruce Mannings productions start producing in September with Universal releasing.

TOM CONNORS announces a minimum of 28 features in 1945 and 1946.

CEDRIC HARDWICKE is here from London.

VICTOR SAVILLE is in New York, on his way to London.

THE U.S. GOVERNMENT says the peak of war prosperity is passed with the national income now on the downgrade.

THE INDUSTRY'S Motion Picture Export Corporation names first officers. 20th-Fox's Murray Silverstone, Vice - President; RKO's Gordon Youngman, Secretary; M.P.P.D.A.'s George Borthwick, Treasurer, with President to be named later. It is believed it will be RKO's Rathvon. The company is operating to protect American companies in countries having burdensome restrictions. They are petitioning the Government first to aid the industry in breaking down the Dutch Government film monopoly.

U.A.'s SOUTH AFRICAN manager, Al Lowe in an interview here after world tour, reports that Russia plans to blanket the world with theatres financing exhibitors who agree to show percentage of Russian pictures.

COLONEL WILLIAM WYLER, out of the Army, returns to directing for Goldwyn.

FILMS are included in United Nations conference to establish international cultural organisation opening in London on November 1.

SENATE ratification is seen in October for the Anglo-American treaty eliminating double taxation as previously described.

RICHARD ALTSCHULER of Herbert Yates interests is named as Republic's Foreign Manager.

FRANK RANDLE

in

"HOME SWEET HOME"

Trade Show Announcements

LONDON	Palace Theatre	August 14	2.30 p.m.
NEWCASTLE	Stoll Picture House	August 14	10.30 a.m.
BIRMINGHAM	Futurist	August 14	10.30 a.m.
GLASGOW	Regal	August 14	10.45 a.m.
LEEDS	Ritz	August 14	10.45 a.m.
CARDIFF	Odeon	August 14	11.0 a.m.
SHEFFIELD	Regent	August 17	10.45 a.m.
NOTTINGHAM	Carlton	August 17	10.45 a.m.

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RELEASED DECEMBER

DEVOTION

IDA LUPINO · OLIVIA DeHAVILLAND · PAUL HENREID

JACK L. WARNER
Executive Producer

Ray Milland meets the Paramount London executives. (Left to right) P. D. Cornwall (secretary), Joseph Vecchi (of the Hungaria), David Rose (Paramount chief), Ray Milland, Edwin Davis (Legal Dept.), Fred Hutchinson (general sales manager), John Ojerholm (of Paramount), G. T. Cummins (Paramount news reel editorial), and Tony Reddin (director of publicity)

Plymouth Branch Discusses Seaside Kinema Ban as J.C.C. fails to make progress in dispute between Torquay and Paignton

THE question of Torquay barring Paignton was considered at the meeting of the Devon and Cornwall Branch of the C.E.A. at Plymouth.

The CHAIRMAN (Coun. Leslie G. Hill) outlined the facts and pointed out that the bar had been considered unfair and should be removed. In the meantime the two parties concerned had conferred as recommended by the J.C.C., but no progress had been made.

"Personally, I must say how sorry I am that an incident of this kind should arise between neighbours," he said. "When the branch agree that something is not right, frankly I cannot see how anyone, especially an independent, should adopt such an attitude. I think the exhibitor is making a rod for his own back."

W. FARRANT GILLEY recalled that he objected to the bar 12 months ago and had the support of the branch. He strongly objected to bars for split bookings, and sometimes he could not show a picture for 10 weeks after Torquay. He contended it was unfair for him to be barred by a second-run in Torquay, and he could not agree to it.

MAURICE PRINCE said the question was whether Paignton could run concurrently with Torquay or not. He thought Mr. Gilley was most reasonable in his objection, and thought the branch should support him.

MR. GILLEY: I do not mind Mr. Myott having a two-weeks run or a split booking if I can come in in the meantime, but at present I am barred until after a second booking.

It was decided to support the recommendation to have the bar removed.

Community Centres

MR. PRINCE wondered how kinemas would be affected by the tendency for community centres and halls to be built as war memorials and the general provision by the community of entertainment facilities. In some places they were already thinking of having fully equipped kinemas or theatres in these centres. Some local authorities had received from an organisation the suggestion that money collected during the war should be used to provide such buildings for free or cheap entertainment.

As an Association they might not be able to stop the proper operation of those community centres, but he felt the C.E.A., in company with other bodies who earned a living by providing entertainment, should carefully watch their interests in the matter.

W. FARRANT GILLEY thought the problem would solve itself as there would not be sufficient money to provide all the amenities suggested.

The CHAIRMAN intimated that he was going to support wholeheartedly the building of those "beautiful palaces of community entertainment," but considered that everybody would be afraid of them and they would not be built because they would cost too much.

O'Brien Congratulated

A LETTER from the General Secretary of the N.A.T.K.E. asking the branch to bring Sunday opening conditions in Devon and Cornwall up to the standard of the remainder of the country was read by the Secretary (C. Halderson Rundle).

On the motion of the Chairman it was decided that the matter be remitted to the Negotiating Committee, and that the Secretary should get information from Mr. Fuller on the matter pending a new agreement.

Mr. Hill also thought that as a branch they should send their congratulations to the General Secretary of N.A.T.K.E. on his election as M.P. for West Notts. He said he had always found Tom O'Brien 100 per cent. efficient.

It was decided that Mr. O'Brien should be congratulated on his success.

Bargain Prices

ARISING out of a complaint that under the new management the Capitol, St. Austell, was running matinée performances at reduced prices, the Chairman reported that he and the Secretary had seen the management, who admitted they had advertised cheap prices for matinées. The practice had now been discontinued, as it had been found that people were tendering the full prices.

Collections

THE belief that collections in kinemas was something outside their scope was expressed by the Chairman in his report on the discussion in the General Council. He stated that one could sense there was a desire to eliminate collections entirely.

M. PRINCE: I see no reason for collections in kinemas any more than in restaurants, hotels or omnibuses. A display and a box in the foyer might be favoured, but did not think the public liked a collecting-box thrust in front of them continually.

W. FARRANT GILLEY felt that kinemas had had enough of collections, and stated there had been a reaction to them in the past 12 months. They might make an exception to the Hospital and Poppy Days.

The branch decided that collections in kinemas should be opposed.

Scenes from the 20th-Fox Technicolor melodrama, with music, NOB HILL, with George Raft, Vivian Blaine, Joan Bennett and Peggy Ann Garner, which commences its run at the Gaumont, Haymarket, on Sunday

External Lighting

M. PRINCE inquired the position regarding external lighting of theatres which generated their own electricity.

The Chairman suggested that Mr. Price should consult his Local Fuel Officer to solve his problem.

After six years' service in the Royal Artillery, **Maj. F. E. Worfolk**, who is in the stage and kinema equipment and lighting business, has returned to Leeds to continue his peace time job. Major Worfolk was in the territory for 17 years before he went to rejoin the Army.

"DESERT VICTORY" MAKES PROFIT OF £150,000

A PROFIT of £149,000 has so far been made in different parts of the world from the official film "Desert Victory." On "49th Parallel," £130,000 profit was made for the State.

Gross figure for "Tunisian Victory"—joint Anglo-American venture—is at present £24,000, which is being shared with the American Office of War Information. These figures are given in the report from the committee of public accounts.

18 Licences

At Bristol Police Court Dr. W. W. Veales made an application to the Licensing Justices for the renewal of the Sunday opening licences in respect of 18 kinemas in the city. The application was granted on the same terms and conditions as before.

Inside News from Inside Hollywood

"Don't Over-play America" is Hollywood's Warning to Producers: "Paris Canteen" is Held Up until Conditions Settle

by William H. Mooring: Kine Hollyoood Correspondent: by AIR MAIL

AN official directive in the hands of all the Hollywood majors warns them in making post-war films touching upon United Nations policy, to avoid offence in foreign markets by over-stressing American participation in the war.

The Capra experience with the British government over the Burma campaign film is cited as an example of how, while intending only to make a movie about American armed activities, the sin of omission aroused British resentment.

Sol Lesser is holding up—and may even abandon—"Paris Canteen," on which he's spent over a million, until the French situation clarifies. Other producers are soft pedalling all movies dealing with European phases of the war.

Instead musicals are the agents' best selling line just now with all studios looking vainly for something as good as M-G-M's "Anchors Aweigh," which incidentally makes Sinatra a fine character actor, and shows Gene Kelly to be Astaire's first big rival.

Musical Chairs

THE game of musical chairs started by J. Arthur Rank goes on with a swing.

Having made a pass at the Universal chair, Rank swung along to RKO and there edged in with David O. Selznick, laden with talent and plans. The two have got together on a deal under which Selznick will share in "Anthony and Cleopatra" and see to it that it gets the full weight of the U.A. publicity department to put it over with Mr. and Mrs. America.

While this goes on Arthur Kelly, who joined Rank as his top man in America and has now resigned with a half settlement in cash of his five-year Rank contract, estimated at around £100,000, is looking cautiously around for somewhere to "alight."

Kelly already has had several secret sessions with Charles Spencer Chaplin, who is no great pal of Selznick's, and with Mary Pickford, who is always a good pal of Chaplin's, with the result that Kelly may shortly be able to make use of the production charters in United Artists now controlled by Chaplin and Pickford.

If the plan goes through, Kelly will produce three, four, or even five big-scale pictures for U.A. and the new trio, Kelly, Chaplin and Pickford, will form an internal "bloc" to control United Artistes' policy.

"Bluebeard"

CHAPLIN, meanwhile, is dead set on producing his own screenplay, "Bluebeard," about a man who, when he found too many women in his life, cut off a few heads and came up smiling.

Chaplin has even grown his first authentic moustache for the part, but the few who have peeped into his script foresee plenty of trouble for the baggy pants maestro if he films it in present shape.

It has a strong post-war content, and, some think, is "ahead of its time."

For instance, a man does a murder, and when a parson offers to pray for him, he queries "Why?" He then argues that a short time back the Press was encouraging him to kill his enemies.

The question is whether people can stand that kind of talk yet. Second question is, will the story get by the Production Code in this form?

Frank Sinatra and Gene Kelly in M-G-M's forthcoming comedy in Technicolor, ANCHORS AWEIGH, which Mooring reports on in his air mail letter

Chaplin is not a member of the Hays Office, but he does belong to the independent producers' organisation, and they are complying with the Code meanwhile: it has a clause against offending certain religious susceptibilities.

☆

SPEAKING of the Hays Office brings up the name of Eric Johnston, President of the United States Chamber of Commerce.

He is said to have been offered a job as Will Hays' successor, but hasn't yet given his final answer.

He admits, however, that he'd prefer to create his own job in Hollywood. He admits, too, having had serious talks with Mary Pickford. If the new United Artists "bloc" is created, Johnston might fit in nicely.

RKO-Radio's Latest

Bill Williams, Ann Harding and Robert Young in THOSE ENDEARING YOUNG CHARMS (RKO-Radio)

Ironically enough, the only point on which Selznick and Chaplin have agreed in years arose when J. Arthur Rank proposed to buy into United Artists about a year ago. Both were for stopping him!

☆

His Own Time

JOE PASTERNAK can call his own tune over at M-G-M since producing "Anchors Aweigh," and George Sidney becomes Hollywood's latest "ace" director for the same reason: a walloping musical.

☆

METRO had to side-step trouble with the new William Powell starring picture, "The Hoodlum Saint," because it's based on fact, and the fact came to light when a Chicago newspaperman named Dempster Murphy attacked the Insull Corporation before the great financial scandal.

So they do not call the character McMurphy, nor refer to the company as Insull.

☆

BRITISH producers who may feel squeamish about adopting the American Production Code—as J. Arthur Rank will advise—might like the impartial opinion of Arthur Hornblow, former Paramount Producer, now with M-G-M.

Hornblow, who is an erudite guy—one of the few among Hollywood's producers—says: "The Code has not only served the best interests of the American film industry well, but has resulted in much better screen writing than we could have gotten without it.

"When screen writers are up against a few 'dont's' and 'mustn'ts' they develop unsuspected subtlety.

"They have to write around sex to start with, and that is good, because the treatment adds more intrigue and interest. Blatancy and John Bluntness repels the public, and the Code exists mainly to check blatancy."

British screen writers, please note the Hornblows and the signal is for more subtlety in screen writing, based on a study of what will get by the Hays Office Code and how to write it.

☆

WEST COUNTRY FILM WEDDING

A film trade wedding in the West Country took place recently when Beryl, eldest daughter of Comm. George Rees and Mrs. Rees, of Court House, Tarnock, Somerset, was married at Badgworth Parish Church to Peter Graham Lewis, son of Mr. Archie and Mrs. Lewis, of Bristol. The bridegroom, who served with the South African Force, has been a prisoner of war both in Italy and Germany. He hopes to return to South Africa in due course with his wife and take up farming, in which he is greatly interested.

His father, a well-known figure in the Industry for the past 30 years, is West of England representative for Columbia.

The bride's father, a prominent West Country exhibitor, is a member of the General Council as delegate of the Bristol Branch.

☆

At Birkenhead Watch Committee the Chief Constable submitted a letter from the architects intimating that the permit of the Board of Trade for carrying on the first stage of repair to the Rex had been received.

☆

At Blackpool Watch Committee it was reported that Marks Circuit, Manchester, had taken over the tenancy of the Alexandra.

The committee agreed to the transfer of the licence from H. E. Radam to Philip Marks.

At the NAAFI Montgomery Club when visited by Major General Surtees, C.B., C.B.E., M.C., and Brigadier Tarleton, D.S.O., M.C. General Surtees was accompanied by leading members of the American film industry including N. Peter Rathvon (president, RKO-Radio), Barney Balaban and Russell Holman (Paramount), Darryl F. Zanuck (20th Century-Fox), Jack Warner (Warner Bros.), Sidney Buchman and Harry Cohn (Columbia) and S. H. Fabian (Fabian Theatres). The party was conducted on a tour of the Club by the NAAFI manager, Frank Webb

R.A.F. OFFICER IS FILM CHIEF FOR NORWAY

THE Norwegians, who during the five years of the German occupation boycotted the Nazi-controlled kinemas, have gone film minded since their liberation British and American films brought over when the Allied Liberation Forces landed, are being shown in over 100 kinemas throughout the country. In Oslo, alone, over 1,000,000 people have visited the capital's half-dozen first-class kinemas in the past few weeks.

Among the films on view at the other kinemas are "Desert Victory," "Tunisian Victory," "In Which We Serve," "Air Force," "From Pearl Harbour to Tokyo," "San Francisco," "Pimpernel Smith," and the Russian saga, "The Story of Stalingrad." The talking is in English, with Norwegian sub-titles.

A Royal Air Force officer, 43-year-old Flight Lieut. Harold Millar, of 7, Tongdean Avenue, Hove, Sussex, is film officer for Norway, and it is his job to provide kinema entertainment for the whole country until the Norwegians can take over. Flight Lieut. Millar owned a kinema in Brighton.

Millar included in his equipment for Norway a number of mobile kinema units. He took with him a large stock—ordinary commercial pictures, documentaries, shorts and newsreels—selected by the Ministry of Information and the American Office of War Information to tell the Norwegians the story of Allied achievements.

Other Films

Other films were purely entertainment, however, including Walt Disney's cartoons which are greatly enjoyed by the Norwegians. Another short which has "brought the house down" at every showing is "Lambeth Walk," a clever adaptation of the German film of the Nuremberg Rally of 1943, in which Nazi Storm Troopers are seen goose-stepping backwards and forwards, with Hitler taking the salute, to the tune of the Lambeth Walk.

In addition to providing films for town kinemas, Millar has sent out his mobile kinema units to show programmes in country districts, and this, too, has been a great success. Each mobile unit consists of a Britisher and a Norwegian, each a driver-projectionist, and they are away from their base for about two weeks at a time.

Two Thousand Films

Flight Lieut. Millar and his staff have taken over from the enemy about 2,000 German films dealing with all sorts of subjects, and also more than 3,000 Nazi newsreels covering the entire period of the occupation of Norway. One film, recovered from the bottom of Oslo harbour, shows exactly how the Germans carried out their lightning invasion of France in 1940.

The principal kinemas in Norway are owned by the different municipalities, and before the war the programmes were made up chiefly of British and American films, with some from Germany, Denmark and Sweden and a few home productions by the Norsk Film Production Company. This Norwegian company has already resumed work and is producing newsreels, but the newsreel being shown now is the Free World Newsreel from London, made up from British and American reels.

Paul Andor and Van Johnson in a scene from M-G-M's WEEK-END AT THE WALDORF, reviewed in this issue

GUERNSEY NOTES

By "KINE." Correspondent

It was good news for Guernsey audiences that the Gaumont Palace and Lyric kinemas are to reopen shortly. J. D. Saunders, Superintendent of the Western Area, including the Channel Islands, for Gaumont-British, has paid a flying visit to Guernsey with a view to starting work on rehabilitation of both kinemas.

He will be followed shortly by R. H. Etchells, Publicity Manager for the same circuit, and the Palace will open as soon as bomb and other damage has been repaired, and the Lyric, when released from present occupation by A.K.S.

* * *

E. Cochrane, temporary operator at the Regal, Guernsey, during the occupation, has resigned to return to his trade of boot-repairing.

* * *

Mrs. Muriel Bird, of Guernsey, wartime Secretary of Plaza Theatre, Chorley, Bolton, has been appointed manageress of the Regal.

* * *

Queues at the one-day showings on Sundays at the Regal are now under control. Limiting of bookings to two seats per person has solved the problem of gate-crashing supported by the presence of a sergeant and two constables from the local police force.

* * *

Naive explanation that variability in sound reproduction experienced lately in Guernsey kinemas is due to age and condition of film is not the case. The explanation is that local electricity current is not yet sufficiently powerful to accommodate all services, and variations are due to use of powerful electric crane in the harbour near to kinema

RENTER'S "LACK OF CAPITAL"

The receiving order in the case of Nicholas Stephen Krassilnikoff, film distributor and agent, of 179, Wardour Street, was made as far back as September, 1928, and in the following November the debtor's public examination was adjourned generally for the reason that he was then in Germany suffering from ill-health and unable to pay his travelling expenses to London.

He attended before Mr. Registrar Kean at the London Bankruptcy Court on July 26, when his public examination was taken. In reply to the Official Receiver, he stated from 1922 to September, 1928, he carried on business as above, and from July, 1926, to September, 1928, he acted as managing director of a film company.

In consideration of his granting the company a licence to work certain films, the exploitation rights of which he held, he was allotted 95 £1 shares in the company, of which a debenture holder's receiver was appointed in October, 1928.

The debtor added that during 1927 and 1928 he also managed a similar company. He attributed his failure to lack of capital.

The examination was concluded.

C.T.B.F. Gets £113 from Bristol

The staff boxes for the C.T.B.F. at kinemas in the Bristol area collected £113 10s. 2d. during the last six months to June 20.

In addition, the Fund received the sum of £81 9s. 11d. from a dance held in the ballroom of the Regent, Weymouth. During the same period last year the sum raised amounted to £99 16s. 2d.

The top box was the Regal, Cheltenham, which raised £8 6s., next came the Globe, Bristol, with £7 17s., and the New Palace, Bristol, with £7 12s.

MACCLESFIELD RATE APPEAL

AT Cheshire County Council Valuation Committee, with regard to the Regal, Macclesfield, the clerk reported that the appellants had not yet paid the costs awarded against them by the Cheshire Rating Appeal Committee on September 7, 1942, and on the procedure to be adopted.

The committee decided that an offer be made to the appellants for the settlement of the matter on the following terms:—

The gross value to be reduced by £10; the indemnity costs to be paid by the appellants; the Valuation Committee and Assessment Committee to forgo their costs of the first hearing; the appellants to forgo their costs in the Divisional Court.

Failing acceptance of the offer within 21 days, application is to be made for a date to be fixed for the rehearing of the appeal by the Rating Appeals Committee of the Quarter Sessions.

Hull Watch Committee has approved these appointments: **W. E. Basford** as manager and **W. Whitby** as assistant manager of the Tivoli; **John Cyril Moore** as manager and **Joseph Sparke** as assistant manager of the Royalty; **Arthur William Ford** as assistant manager of the Astoria; and **Harold Henry Empson** as assistant manager of the Criterion Picture Theatre.

A Page of Letters—

This Manager Wants to Challenge Whittell to a Showmanship Contest —Loser Gives £5 to Glebelands

Managers all over the country are writing to the KINE., *commenting on E. H. Whittell's recent article, in which he argued that showmanship as most of us understand it is a waste of time. Some writers agree with him. Most disagree. Here is a selection from the letters.*

I TAKE my hat off to Mr. Whittell—but only to scratch my head. I, too, can go back as far as he does, but cannot remember dummies, log cabin entrances and other *amateurish* stunts, but then again, perhaps I was with a different circuit—a circuit that expected ballyhoo to be put over with dignity, without exaggerated use of adjectives.

To-day, the modern conception of a showman is the man who tells the public the truth or nothing at all, a man who has confidence in the product he is selling and who would not risk the goodwill of his theatre patrons by over-selling a film.

It is not true that the picture-goer knows all he wants to know about stars and films; the average patron is thirsting for knowledge, the true knowledge, and it is our job to give it to him.

No, Mr. Whittell, I suggest that your remarks about education were written without too much thought. The approach, conversation and that "grand and glorious smile" have been as much part of our business as the ballyhoo you so despise.

The circuits have built up the goodwill of their theatres by managerial personality, sound, truthful exploitation and a study of their patrons' likes and dislikes.

After reading through your article again, Mr. Whittell, I have arrived at the conclusion that your methods are so out of date that you would find difficulty in standing up to a modern manager's exploitation campaign of a film or of a particular star.

I am prepared to challenge you to a contest, you exploiting in your way and I in mine, both to be judged by "The Showman," who will say who is the modern (1945 model) conception of a showman, the loser to subscribe five guineas to "Glebelands." *You're standing still, Mr. Whittell!*

MANAGER.

The writer of the challenge to E. H. Whittell is a well-known circuit manager. He asks that his identity should not be disclosed "as, if the challenge is accepted, I would prefer to exploit a given film without the usual circuit help. Then, if I won, my name could be given."

'WHITTELL IS PERFECTLY RIGHT'

REGARDING the "Case Against Advertising" article by the very perceptive E. H. Whittell. So utterly amazed am I to find one other person of the same opinion as myself that I must write and tell you!

I entered the business in a like manner to Mr. Whittell, during the old showmen era about 1912, remaining in it until the present day. I passed through the stunt period to finish up with stunt fever, after winning so many fivers in the old original KINE. competitions. Without a doubt two-thirds of my career was stunt-ridden, I might easily have found myself on stilts trying to advertise myself how to walk.

However, about 18 years ago the fever reached its climax and my brain began to clear. It dawned on me very definitely and rapidly that Lincoln was right when he said "You can fool a few guys all the time, everybody about once, but not your patrons all the time."

Even the old pioneer showmen, wise guys these, who were travelling showmen of those days, succeeded with their drum-thumping stunts only because they were travelling showmen—and travelled! They did not have to stay put like the modern kinema, and live it down.

After 30 years in the business I have my convictions. Without exception, I have always increased the business of the house managed by me . . . without the top hat, the big drum, or amateur attempts to reproduce lavish picture scenes on a foyer floor.

A. F. CHAPPELL.
Forest Hotel, Dorridge,
Warwickshire.

Special Odeon Shows in Bolton

At Bolton Watch Committee the chief constable submitted an application for permission to open the Odeon on three Sunday evenings for members of the Youth Advisory Panel Film Club. The Committee gave permission on the following conditions: That no charge be made for admission; that admission be restricted to fully paid-up members of the club and that the films to be shown be of an instructional and educational nature only.

Application was also made for the opening of the Odeon at 10.15 a.m. on two occasions for showing films to school children of 12 years of age and over with the object of stimulating juvenile interest in cotton manufacture. This was agreed to subject to no charge being made for admission.

"Home Sweet Home"

Rawitcz and Landauer are the pianists in Butcher's new musical comedy, HOME SWEET HOME, for Trade show Tuesday next

STUNTING IS NOT WANTED NOW— BUT SHOP TIE-UPS ARE HELPFUL

I READ, with great interest, the article by E. H. Whittell, making his case against showmanship in the kinema.

I do agree that the "stunting" of circus days and "ballyhooing" of poor films is not wanted now, but I must take him to task for the statement that posters, trailers and newspapers will let his patrons know what he is showing. Recently I was at a kinema that exhibited the maximum amount of quads, 50 box-office cards, had maximum space in the only two evening papers, a 10-inch D.C. advert in the weekly paper, showed trailers regularly in every programme yet I had to have a girl near the telephone all day to answer local calls asking, "What are you showing?" That emphatically proved to me, at least, that standard advertising did NOT reach every prospective patron.

To combat that there is one place that nearly every person HAS to go to these days—a shop.

Therefore I have concentrated on tie-ups with shops, neat but not gaudy, which just show what we are showing, where and when, with a slogan or catch-line to link up with the produce on sale. The shopkeepers have been very willing to co-operate as they are short of material to fill their windows, so it has been to our mutual advantage. There has not been any extravagant praising of any film, just something to catch the eye and let people know our programme.

The telephone does not ring so often now.

N. SCOTT-BUCCLEUCH.
Ritz Theatre, Barnsley.

Gaumont, Haymarket, is to screen "Nob Hill," the colourful and melodious drama of old San Francisco, on Sunday next.

Photographed in Technicolor it includes George Raft, Vivien Blaine, Joan Bennett and Peggy Ann Garner.

Report on the Soviet Film Industry

IN a report from your correspondent of my address on the Soviet film, which I gave to the Cinematurians (Liverpool branch) on Friday, July 20, I wish to draw your attention to the last paragraph, wherein I have been misquoted, and I trust you can spare me some of your valuable space to correct the impression given by the report.

My actual remarks were as follows:—

The kinemas belong to the distributors, who, in turn, are administered by the state.

The kinema manager, therefore, is paid a salary, which is fixed by the trade union for his particular profession, and he is set a target fixed upon the average takings of the hall in question. On all additional takings over and above the average he receives a progressive bonus, and in order to simplify this argument I gave the following example. If the average takings were £120 a week, and over a planned period the manager took £150 average, a progressive bonus on the £30 would be paid to him, and he could do what he willed with it. Obviously, if he could still further increase the takings, the bonus would become greater, and, therefore, in some cases, managers spent part of these bonuses in improvements to the amenities of the kinemas they managed.

B. SELIGMAN.
"Craignair,"
Blundellsands Road West,
Liverpool, 23.

U.A. PRODUCERS' NEW PLANS

Arthur Stone's Television Project

SOL LESSER, independent producer releasing through United Artists, is building up a post-war production programme with a budget of $12,000,000, to cover his next ten productions.

First of these will be "Paris Canteen," which will be made in Paris with sequences in London and New York. Charles Boyer, Beatrice Lillie and Edward Robinson are among the stars in the film, and Lesser hopes to get Vivien Leigh and Laurence Olivier for English parts. Marlene Dietrich and Maurice Chevalier have been asked to repeat for the film the performances they gave on the stage at the opening of the Canteen in Paris.

The second production will be "Crazy to Dance," based on Arthur Murray's dancing schools, and the third, "Civilian Clothes," with Cary Grant, based on the rehabilitation of a returned soldier.

Next will follow "Alarm and Excursion," with Edward G. Robinson and Joan Bennett. "The Silver Flame," story of the Comstock lode, which will be done in Technicolor, and "Flash! Flood!" based on Lesser's own experiences, the story of chaos following a tropical storm and flood.

Lesser has acquired stage and screen rights to Ketti (Hold Back the Dawn) Fring's novel, "God's Front Porch," which he will film and also produce on the Broadway stage.

He has also purchased the rights of a new book, "Show Me the Land," a story of the post-Civil War period, which among other things will portray the first Kentucky Derby.

Mary Pickford has allocated the second lead in her Technicolor production, "One Touch of Venus," to Marion Hutton. Mary Martin takes the lead in the part she created on Broadway. Shooting is scheduled to start this month, under the direction of Gregory La Cava.

Arnold Pressburger goes back into the early history of criminology for one of his next pictures for U.A. This will be "Vidocq—the First Detective," built on the memoirs of the Parisian prefect of police back in the year 1810, who was a crook before he reformed and went over to the side of law and order. The story will feature much comedy as drama and adventure. Douglas Sirk will direct, with George Sanders in the title role.

Edward Small, whose farcical comedy, "Brewster's Millions," is shortly due for release, will put into production another comedy, "Getting Gertie's Garter," during the current month. Dennis O'Keefe will again star, and Harry Sullivan has been borrowed from Paramount for the romantic lead. Small is endeavouring to obtain the services of Janet Blair from Columbia for the part of Gertie.

Gary Cooper as he appears in ALONG CAME JONES, International's latest for RKO-Radio release

"Frenchman" Goes Well

"Johnny Frenchman," starring Francoise Rosay, Patricia Roc and Tom Walls, the first of the Ealing product to be distributed by Eagle-Lion, has had an excellent Trade reception in the provinces.

Milton Harris, a Florida exhibitor, has developed a pair of eyeglasses which permit patrons of outdoor automobile theatres to see films in the daytime, cables the KINE.'s New York correspondent.

WARNERS READY TO MEET "AFTER WAR" DEMANDS

Twenty Films—Farce to Thriller—Ready at Burbank

WARNERS are well prepared to meet the "after war" entertainment demands of the British public, with 20 films already completed, varying from farce to mystery thriller.

First move to step up activities at Burbank to a peace time basis is a complete survey of Warner Bros. production position, ordered by Jack L. Warner.

"The screen's work in enlightening the world and as the propagandist of democracy does not end with the war," he states. "All its power must now be used for the restoration of liberty and world rehabilitation. We want pictures which stand for the ideal of freedom and human decency. Our Industry must provide a satisfactory balance between films dealing seriously with the major issues of the day, and those that are pure entertainment."

Twenty Completed

The product analysis received by Max Milder shows that at the end of April four pictures were being shot at Burbank; four more were ready to start and 20 were completed or in the cutting rooms. Of these, two are war subjects, both dealing with hostilities in the Far Eastern and Pacific zones, unaffected by the European collapse.

Of the April group, principal studio importance is attached to "A Stolen Life,' in which Bette Davis plays a dual rôle: twin sisters opposed in nature, yet forced to share the same love and hatred. Glenn Ford appears as a new leading man to Miss Davis; Charlie Ruggles and Walter Brennan have featured rôles, directed by Curtiz Bernhardt.

A Technicolor musical, "The Time, the Place and the Girl," is being shot by David Butler with Dennis Morgan. Jack Carson, Janis Paige and Martha Vickers are in the cast.

Phyllis Bottome's novel, "The Danger Signal," with its psychological approach to murder, provides a strong vehicle for Faye Emerson and Zachary Scott, who were last seen together in "The Mask of Dimitrios." Robert Florey is directing.

Another "Janie"

Joan Leslie has taken over the Janie rôle in "Janie Gets Married," following the real-life marriage of Joyce Reynolds, the original star, and her retirement from the screen. Direction has been assigned to Vincent Sherman, but in other respects the Janie family is unchanged, with Robert Hutton, Edward Arnold, Ann Harding, Robert Benchley, Barbara Brown and Clare Foley as principals.

Four productions ready for the floor are: "The Two Mrs. Carrolls," starring Humphrey Bogart and Barbara Stanwyck; Errol Flynn's "Adventures of Don Juan," to be directed by Raoul Walsh; Cary Grant in the Cole Porter biography, "Night and Day"; and a thriller, "Confidential Agent," to be cast.

Completed productions include the Gary Cooper-Ingrid Bergman film, "Saratoga Trunk"; "Rhapsody in Blue," an elaborate musical based on the life of George Gershwin; and "Devotion," dramatising the careers of the Bronte Sisters, with Olivia De Havilland, Ida Lupino, Nancy Coleman and Paul Henreid in the cast.

Bette Davis is in the Emlyn Williams play, "The Corn is Green"; and there is Jack Benny's new comedy, "The Horn Blows at Midnight"; "Roughly Speaking," Rosalind Russell's first film for Warners; and "God Is My Pilot," with Dennis Morgan, Raymond Massey and Andrea King.

Peacetime Fare

Others completed are: Barbara Stanwyck and Dennis Morgan in "Christmas in Connecticut"; Joan Leslie and Robert Alda in a new musical, "Cinderella Jones"; Ann Sheridan in "The Animal Kingdom"; Ida Lupino's first comedy, "Pillow to Post"; "Escape in the Desert," with Phillip Dorn, Helmut Dantine and Jean Sullivan; the 1945-style gangster thriller, "Nobody Lives Forever," with John Garfield and Geraldine Fitzgerald"; and Somerset Maugham's "Of Human Bondage," featuring Paul Henreid, Eleanor Parker, Edmund Gwenn and Alexis Smith.

Editors and cutters are working on the Humphrey Bogart-Lauren Bacall's "The Big Sleep"; Errol Flynn's Technicolor production, "San Antonio"; Joan Crawford in "Mildred Pierce"; John Garfield, Eleanor Parker and Dane Clark in "Pride of the Marines," described as the "Sergeant York" of the Pacific war; Geraldine Fitzgerald, Sydney Greenstreet and Peter Lorre in a mystery-thriller, "Three Strangers"; and another comedy of youth, "Too Young to Know," played by Joan Leslie, Robert Hutton and Dolores Moran.

How fast products will be drawn from this pool for general distribution depends upon whether cessation of hostilities in Europe will increase the acting and technical talent as well as material available to the motion picture Industry.

The Soviet Newsreel Centre

By ELENA KUZNETSOVA

ON some days the Central Studios of Documentary films in Moscow receive more than 32,000 ft. of newsreel film from agencies scattered throughout the country.

A daily "News of the Day" newsreel is issued which covers diplomatic meetings, Moscow events, local news sent by studios from the union republics, and foreign news.

Any material about schools and children is turned over to the chief producer of the school-children's magazine, Archa Avanesova.

Art news goes to the Magazine of Soviet Art, while a special issue uses a large part of the foreign news.

During the war the studio employed more than 150 cameramen on all fronts and in the navy.

A group headed by producer Boris Barnett is now shooting a film for a picture about Austria; Ilya Kopalin, Stalin Prize Winner, heads the group of cameramen now taking pictures of Czechoslovakia; Vladimir Yeshurin, Stalin Prize Winner and a master of newsreel filming has been working in Yugoslavia for almost a year. Soviet cameramen are taking pictures in Germany, Rumania, Hungary and Poland. Soviet movie-goers look forward to seeing pictures of the liberated countries as they are eager to know of their life.

A few days ago Stalin Prize Winners Nikolai Litkin and Ruvin Khalushakov returned to Moscow from San Francisco where they were taking pictures of the conference.

THREE SCOTTISH DOCUMENTARIES

Among coming M.O.I. documentaries now in progress in Scotland is "The Road to Loch Lomond," which will incorporate hydro electrical and touring appeal.

Another, unnamed as yet, is intended for quick production and local showing. It outlines the position of returning soldiers in local county and town elections, and although non-political, gives the answers to all queries on election voting.

The third, also unnamed, will cover the operation of the Water Supply Act to Scotland. It will embrace the importance of water in the scheme of things, and embrace medical service and rehabilitation in its scope.

These three shorts will be shown principally to Scottish audiences, but will also go to some of the Dominion markets.

Notts C.C. Licensing Committee reports that £7,274 has been allocated to charities under the kinema Sunday opening scheme from August, 1940, to March 31st, 1945.

G.H.W. PRODUCTIONS chose these outstanding stars to portray the difficult major roles in this human, dramatic story of a typical British family, who fall victims to the wiles of a wealthy financier.

This is the most talked-about picture of the yea
and already has an enormous advanc udienc
awaiting its release in the tens o usand
of readers of Dorothy Whipple's st-selle

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TUESDAY, AUGUST 14, at 10.30 a.m.

GFD

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They knew Mr. Knight

MERVYN JOHNS

NORA SWINBURN

ALFRED DRAYTON

JOYCE HOWARD

Joan Greenwood

BY ARRANGEME
"Ealing St

Produced and Directed by NORMAN WALKER

Music Composed by JOHN GREENWOOD

Played by THE LONDON SYMPHONY ORCHESTRA

Conducted by MUIR MATHIESON

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PARAMOUNT WELL AHEAD ON 1946 PRODUCT

Accent on Comedy, Music and Acting

DAVID ROSE, managing director of Paramount, just back from Hollywood and New York, has issued details of Paramount's 1945-46 programme. The new line-up covers the last four months of this year and the first eight or nine months of 1946.

At present there are some twelve current feature productions in the Paramount release list.

On next year's product, David Rose says Paramount will soon have a total of 20 productions in the final stages of shooting, editing or scoring.

Productions among these 20 include six comedies and six dramas, as well as one action spectacle in Technicolor and a "different" and brilliant musical.

DAVID ROSE
Managing Director of Paramount

Six Comedies

The comedies, Mr. Rose says, include:

"Hold that Blonde," co-starring Eddie Bracken and Veronica Lake;

"Cross My Heart," with Betty Hutton and Sonny Tufts;

"The Well-Groomed Bride," co-starring Ray Milland, Olivia de Havilland and Sonny Tufts;

"Our Hearts Were Growing Up," teaming Gail Russell and Diana Lynn, with Brian Donlevy, William Demarest, James Brown and Bill Edwards;

"Road to Utopia," the Bob Hope-Bing Crosby-Dorothy Lamour laugh riot, in the tradition of the "Road" comedies in which this trio has made tremendous hits in previous years; and

"Duffy's Tavern," an all-star revue with a comedy story running through it, and with all these names in the cast—Bing Crosby, Betty Hutton, Paulette Goddard, Alan Ladd, Dorothy Lamour, Eddie Bracken, Brian Donlevy, Sonny Tufts, Veronica Lake, Arturo de Cordova, Barry Fitzgerald, Cass Daley, Diana Lynn, Victor Moore, Marjorie Reynolds, Ed Gardener, Charles Cantor, Ann Thomas, and many others, including Crosby's four sons.

Notable Sea Epic

The dramas named by David Rose include:

"The Blue Dahlia," with Alan Ladd, Veronica Lake, William Bendix and Howard da Silva heading the cast;

"Two Years Before the Mast," the Richard Henry Dana sea classic, with Alan Ladd, Brian Donlevy, Howard da Silva, William Bendix, Albert Dekker, Luis Van Rooten, Esther Fernandez and Barry Fitzgerald;

"Kitty," in which Paulette Goddard and Ray Milland are co-starred, with a splendid cast, including Constance Collier, Patric Knowles, Sara Allgood, Cecil Kellaway, Reginald Owen, Eric Blore and many others, under the direction of Mitchell Leisen;

"Miss Susie Slagles," with Sonny Tufts, Billy De Wolfe, Lillian Gish, Bill Edwards, Veronica Lake and Joan Caulfield in leading rôles;

"Love Letters," a Hal Wallis production, co-starring Joseph Cotten and Jennifer Jones, and a big cast of supporting players; and

"The Lost Week-end," a dramatic vehicle for Ray Milland, with Phil Terry, Jane Wyman, Howard da Silva, Doris Dowling and Frank Faylen in principal rôles, produced by Charles Brackett and directed by Billy Wilder.

The action-spectacle referred to by Mr. Rose is "The Virginian," in Technicolor, with Joel McCrea, Brian Donlevy, Sonny Tufts and Barbara Britton.

International Romance

Then there is "Masquerade in Mexico," a story of international romance, set in Mexico, with colourful songs and dances, and a cast headed by Dorothy Lamour, Arturo de Cordova, Patric Knowles, Ann Dvorak, George Rigaud and Mikhail Rasumny.

Other productions include the following action pictures: "They Made Me a Killer," "Follow that Woman" and "Hot Cargo." "People are Funny," a Pine-Thomas comedy, with Jack Haley, Rudy Vallee, Frances Langford, Helen Walker, Ozzie Nelson, Philip Reed and Bob Graham, is also on the programme.

Now before the cameras are "The Stork Club," a B. G. De Sylva production, with Betty Hutton, Barry Fitzgerald, Don De Fore, Robert [illegible]chley, Andy Russell, Bill Goodwin, [illegible] Adrian; "The Trouble with [illegible]" co-starring Ray Milland, [illegible] and Brian Donlevy; and "Calcutta," with Alan Ladd, Gail Russell, William Bendix, Lowell Gilmore, June Duprez and Edith King.

Bob Hope's Next

David Rose states that four other pictures are being prepared to go into production soon, namely, "My Favourite Beaucaire," to star Bob Hope; "To Each his Own," with Olivia de Havilland and Phil Terry; "The Bride Wore Boots," with Barbara Stanwyck and Robert Cummings; and Irving Berlin's "Blue Skies," with Bing Crosby, Joan Draper, Joan Caulfield and Billy De Wolfe in the leading roles.

David Rose says he looks to the motion picture industry's immediate future with the highest degree of optimism. Linking together Paramount radio and screen, the Paramount managing director declares: "The motion picture and its sister arts, Press and radio, are to-day in their most favourable position to help build better world understanding."

A strong advocate of the free screen, Mr. Rose adds: "Paramount will support solidly all who stand for free competition among the world's producers of motion pictures.

"We are willing to let each picture stand on its own merits, and we are confident that the movie-going public will accept the good pictures and reject the poor ones. Paramount is not afraid to stand on that formula."

Notts C.C. Licensing Committee has transferred the licence of the Rex Kinema, Eastwood, from K. H. Clarke to T. H. Fulwood.

Johnny Coy and Feggy Ryan have the lead in G.F.D.'s THAT'S THE SPIRIT

NEW PRIVATE COMPANIES

Pye Industrial Electronics.—Registered July 12. Capital, £100 in 100 shares of £1 each. Manufacturers of electronic tubes apparatus. The directors are: Chas. O. Stanley, Fairstead, Long Road, Cambridge; Chas. A. W. Harmes, Barrow House, Barrow Road, Cambridge, both directors of Pye, Ltd., etc. Solicitors: Few and Kester, Montague House, Sussex Street, Cambridge. Registered office: Radio Works, Cambridge.

Anglo-Hebrew Printing and Publishing Corporation.—Registered July 16. Capital, £1,000 in 1,000 shares of £1 each. Agents for authors and dramatists and film producers. The permanent directors are Louis N. Cooper, 136, Anson Road, N.W.2, director of Robert Anscombe and Co., Ltd.; Thos. W. Jacques, 34, Fort Road, Northolt, Mdx., managing printer; Douglas Peal, 43, Madeley Road, Ealing, W.5, managing director of Peal, Ashdown and Hart, Ltd.; Yehuda M. Rosenfeld, 23, Harley Grove, E.3, publisher; John G. Williams, Clifton House, Worship Street, E.C., director, Williams Lea and Co., Ltd. Registered office: 137, Regent Street, W.1.

NEW COMPANY

West London Telefusion.—Registered July 11. Capital, £5,000 in 5,000 shares of £1 each. Radio and television engineers. The directors are John C. Wilkinson, 67, Park Lane, Great Harwood; Walter Kirkham, 1, Sunnybank Drive, Oswaldtwistle; Frank Nuttall, Oakdene, Rawtenstall; Joseph Leigh, 80, Breach Road, Heanor (all radio engineers). Registered office: 31, Kingston Road, Wimbledon, S.W.19.

SATISFACTIONS

Vickers Kinema (Astley), Ltd.—Mortgate, dated December 29, 1943, charged on the [illegible]nema and No. 318, Withington Cottage, Astley, Lancs (being property acquired by the company on December [illegible]44). Amount owing: £2,500. Holder: Antrobus, Runcorn.

Thomas Cinemas, Ltd., London, N.W.9. Satisfaction in full on April 18, 1945, of £[illegible] mortgage on Palladium, Shepherd's Bush, and collateral mortgage on Palladium, Shepherd's Bush, both dated June 1 and registered June 5, 1942.

Central Cinemas (Blyth), Ltd., 9, Eldon Chambers, Newcastle-on-Tyne.—Satisfaction in full on July 4, 1945, of mortgage dated December 5, 1930, and [illegible] December 15, 1930, securing £[illegible].

G.C.T. (Slough), Ltd. (formerly [illegible] (Chippenham), Ltd.,") theatre and cinema proprietors, etc., London, W.1. Satisfaction to the extent of £5,000 on July 5, 1945, of £45,000 mortgage dated July 3 and registered July 12, 1943.

Finance News: By the City Editor

Share Fall Continues, but the Kinema Market Inclines to Harden Although Odeon Remains Weak

THE decline in kinema shares slowed down considerably in the past week, although most other industrials continued to fall heavily.

There were, in fact, one or two slight improvements.

Of the big circuits Odeon were still weak, declining 1s. 3d. to 36s. 3d., while Gaumont-British 10s. ordinary lost 1½d. at 18s. 4½d., and the "A" 4½d. at 9s.

In the P.C.T. group the 10 per cent. pref. rose 3d. to 36s. 3d., but the "A" and "B" pref. were both 6d. lower at 30s. and 29s. 3d. respectively.

A.P.P.H. ordinary gave way 1s. 3d. to 25s. 9d., B. and D. 1s. to 20s. 6d.; Madam Tussauds deferred 3d. to 3s. 3d. and Stoll 3d. to 15s. 6d.

Among the few bright features were Cine Television deferred, up 3d. at 8s. 9d.; Dufay-Chromex ordinary up 3d. at 4s. 1½d. on the result of the poll, and Twentieth Century ordinary up 3d. at 3s. 1½d.

Obituary

GEORGE KASONI OF G.-B.

GEORGE RYDE PRESS, professionally known as George Kasoni, who was known throughout the Industry in the Midlands, died at Grimsby last week. He was 51.

He had been associated with Gaumont-British as manager of the Nottingham Hippodrome, and more recently as assistant divisional superintendent working from Nottingham and Sheffield. He leaves a widow and one son.

The funeral, at Scarthoe Road Cemetery, Grimsby, on Saturday was attended by Mrs. Press (widow), Sergt. R. Press (son), D. Heughan (representing the directors of Gaumont-British), G. W. Ridler (representing the managers of G.-B. Division 4), T. D. Bell (chairman, North Lines C.E.A.), Charles Clow (secretary), L. Chapman (Savoy, Grimsby), Miss Smith, Miss Jarvill (café manageress, Savoy, Grimsby), R. B. Jones (Globe, Grimsby), J. B. O'Keefe (Rex, Grimsby), and many friends from Notts and Derby.

PROMINENT CORNISH EXHIBITOR

C.E.A. Tribute

Members of the Devon and Cornwall Branch of the C.E.A. paid tribute to the late Harry Watkins, whose death was recently reported.

Leslie G. Hill, the chairman, said that Mr. Watkins was one of the branch's oldest members and best showmen. He was possibly the best known proprietor in Cornwall and had brought his theatre at St. Austell to a fine state of perfection.

Swindon Watch Committee has allocated £776 kinema Sunday opening contribution.

DUFAY CHROMEX POLL RESULT PUBLISHED

THE result of the poll in connection with the capital reconstruction scheme of Dufay-Chromex has now been announced.

Messrs. McClelland Ker and Co., chartered accountants, certify the polls to have been as follows:—

First preference votes for the scheme	97,854
Against	23,681
Majority in favour ...	74,173
Ordinary votes for the scheme	1,016,809
Against	3,962
Majority in favour ...	1,012,847

Number of preference shareholders in favour was 205, with 70 in opposition. Of the ordinary shareholders, 1,203 were in favour and 20 against.

Under the scheme the company wiped out losses and unrealisable assets amounting to £431,146. Full details of the scheme appeared in the KINE. on July 5.

At the meeting to pass the scheme, both the preference and ordinary shareholders passed it on a show of hands, but a poll was demanded.

"ON BORROWED TIME" AN "A" FILM

M-G-M announce that the censor's certificate of "On Borrowed Time," which was originally "H," has now been changed to "A."

Vera Ellen, who has a role in RKO-Radio's WONDER MAN

SHARE MARKET

	This week.	Movement.
African Theatres Ord. ..	73/-	—
Assoc.Brit.Pic.Corp.5/-Ord.	20/-	— -/9
,, 6% Pref.	27/3	—
,, 4½% Debs. ..	£105	—
A.P.P.H. Ord.	25/9	— 1/3
Brit. & Dom. Films (12/-)	20/6	— 1/-
Brit. Lion 7½% Pref. 10/-	12/9	—
Capital Prov. News 5/- ..	5/6	—
Cine. Television Dfd. (6d.)	8/9	+ -/3
Dufay-Chromex 5/- Ord.	4/1¼	+ -/3
Gaumont British Ord. 10/-	18/4½	— -/1½
,, "A" Ord. (5/-) ..	9/-	— -/4½
,, 5½% 1st Pref. ..	22/-	— -/9
,, 4½% Debs. ..	£104	—
General The. Prefd. (6/8)	12/6	—
,, 6½% 1st Mort. Deb.	£104½	—
Kinemas (5/-) Ord. ..	9/1½	— -/3
Mde. Tussaud 1/- Def. ..	3/3	— -/3
,, £1 Prefd. Ord. ..	24/3	—
Moss Empires £1 Ord. ..	40/-	+ -/6
,, £1 Cum. Pref. ..	23/1½	— -/1½
Odeon 5/- Ord.	36/3	— -1/3
,, 6% Pref.	26/3	— -/3
,, 5% Debs.	£104½	—
P.C.T. 10% Cum. Pref. ..	36/3	+ -/3
,, 7½% "A" Pref. £1	30/-	— -/6
,, 7½% "B" Pref. £1	29/3	— -/6
,, Const. 7% Pref. ..	27/-	—
Scophony (5/-)	5/3	— -/1½
Sound City (Films)6% Pref.	15/9	—
Stoll Th. Corp.	15/6	— -/3
20th Cent. Ord. (5/-) ..	3/1½	+ -/3
,, 6% Pref. (10/-) ..	7/6	—
Union Cinemas 1st Pref.	21/6	—
,, 2nd Pref.	22/-	—

£1 shares unless otherwise stated.

"They Were Sisters" on Merseyside

IT is commonly said that a film is a good film if the public flocks to see it, said John Tobin, who presided at a luncheon given by Gaumont-British at the Adelphi Hotel, Liverpool, last week, following the Trade show of "They Were Sisters" (Gainsborough).

Among the guests, who were mainly representatives of local and district newspapers, were three groups of three sisters, who were selected from a stack of replies to teaser advertisements which had been inserted in the Press by Norman Craig, the G.-B. divisional publicity chief.

It is intended in the near future to hold a three-sisters party before the release of the film on Merseyside.

People were tired of the stories of the vicarious folk who lived in gilded palaces at the one extreme or the low hovels at the other. They wanted pictures of ordinary people like themselves, how they lived and what they looked like, Mr. Tobin said.

Sutcliffe Rose, of British Red Cross Society and the Liverpool Hospitals Council, said the Red Cross and the hospitals were very grateful to the Trade for all the help it had given to these two worthy causes.

Dick Greenwood and **Mrs. Greenwood**, aged 78 and 77, Steiner Street, Accrington, celebrated their golden wedding on August 1. For nearly 25 years Greenwood was commissionaire at Queen's Hall, Church.

E

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Cheaters, The ... ... (British Lion-Republic) American.	87 min. (U)	Joseph Schildkraut, Billie Burke, Eugene Pallette.	... Polished and unusual romantic comedy drama, with picturesque and Yuletide settings and flavour. Acting very good and title box-office.	**Very good general booking. Safe for youngsters.**
Hitch-Hike to Happiness ... (British Lion-Republic) —American.	72 min. (U)	Al Pearce, Dale Evans, Brad Taylor.	... ... Attractively mounted romantic comedy musical. Story light but agreeable, cast versatile, sentiment clean and numbers catchy.	**Good second. Suitable for the family.**
***They Knew Mr. Knight** ... (G.F.D.) British.	93 min. (A)	Nora Swinburne, Mervyn Johns, Alfred Drayton.	... Elaborately mounted but laboured domestic-cum-financial melodrama. Acting good and directorial touches neat, but financial aspect and moral obscure.	**Moderate quota booking. Nothing to harm youngsters.**
Week-end at the Waldorf (M-G-M) — American.	129 min. (A)	Ginger Rogers, Walter Pidgeon, Lana Turner.	... Glittering and intriguing romantic comedy melodrama, suggested by a Vicki Baum best seller. Story comprehensive, characterisation excellent, direction resourceful, musical relief effective and staging and wardrobe de luxe.	**Excellent general booking. Nothing to harm youngsters.**

*** A British picture.**

REVIEWS FOR SHOWMEN

Week-end at the Waldorf

M-G-M. American (A). Directed by Robert Z. Leonard. Featuring Ginger Rogers, Lana Turner and Walter Pidgeon. 11,633 *feet. Release not fixed.*

A GLITTERING and intriguing romantic comedy melodrama, suggested by Vicki Baum's best seller, "Grand Hotel," cross-sectioning life in New York.

The story, or rather collection of tales, concerns widely assorted characters during their 48 hours' stay under one roof. True, its footage is prodigious, but delightful acting, flawless detail, combined with smooth dialogue, gay musical trimmings and deft direction enable it to stay its mighty course without outstaying its welcome. It is not only great popular entertainment, but an obvious woman's picture.

Story.—Irene Malvern, a popular and beautiful, but slightly browned-off screen star, Chip Collyer, an engaging war correspondent, Jimmy Hollis, friendly young Army flyer about to undergo a serious operation, and Martin X. Edley, shady financier, are week-end guests at the Waldorf-Astoria Hotel, New York. Ann, Irene's maid, is in love with a jewel thief, and exceptional circumstances cause Irene to mistake Chip for the ne'er-do-well. Chip, immediately and immensely smitten by Irene, keeps up the deception. They fall out when Irene ultimately learns the truth.

Meanwhile, Bunny, an attractive hotel stenographer, is engaged by Edley, who is planning to promote a mushroom oil company. Tempted by Edley's appearance of wealth, she is not entirely averse to a life of guilty splendour. At the same time, she is pursued by the young flyer.

The paths of all the characters frequently cross, but finally Edley is exposed and Bunny delivered from temptation, and Irene and Chip realise that they are and always have been in love.

Acting.—Ginger Rogers displays character, spirit, a sense of humour, and a breathtaking wardrobe as Irene. Lana Turner is a tantalising yet sincere and winning Bunny. Van Johnson is a likeable and natural Jimmy, and Edward Arnold is well cast as the unscrupulous Edley. The terrific supporting cast does well, too, but best of all is Walter Pidgeon, as Chip Collyer.

Production.—The story, which, incidentally, is told by inimitable Robert Benchley, cast as a columnist torn between duty and his grave concern for his prize "Scotty" bitch which is about to present him with pups, hasn't the firm dramatic structure of the original "Grand Hotel," but its many clever vignettes are effectively varied and cunningly assembled. The production is calculated to take the average film-going man and woman out of themselves and their humdrum environment and permit them to enjoy for a few fleeting hours the queer guests and the luxuries of a fashionable hotel. With tremendous title and star values, it is unquestionably entitled to top rating.

Points of Appeal.—Intriguing, ingeniously planned story, excellent characterisation, terrific feminine angle, cunning alternation of comedy and drama, magnificent technical presentation, Xavier Cugat and his orchestra, magnetic title and battalion of box-office stars.

They Knew Mr. Knight

General F.D. British (A). Directed by Norman Walker. Featuring Nora Swinburne, Mervyn Johns and Alfred Drayton. 8,323 *feet. Release not fixed.*

THIS elaborately mounted, but rather laboured domestic-cum-financial melodrama, illustrates the text, "For what shall it profit a man, if he shall gain the whole world, and lose his own soul?"

Its story depicts the melancholy vicissitudes of a trusting, comfortably married provincial who, flattered by the patronage of a ruthless, ungodly financier, tries to get out of his class, but comes unstuck and finishes up in jail.

First-class performances are given by Alfred Drayton as the unprincipled sharepusher, and Nora Swinburne, as the victim's loyal and tender wife, and a number of bright and poignant domestic touches, but the salient features are too obvious and the financial details of the undertaking too vague to impart conviction, let alone deliver a message. Its main hope is its feminine appeal. Moderate quota booking.

Story.—Thomas Blake, a shy, unassuming married man, living in the Midlands with his wife Celia, his daughters Freda and Ruth, and only son Douglas, nurses a longing to gain control of the engineering firm in which he works. One morning he saves Lawrence Knight, a slick company promoter, from a serious fall, and in return Knight gives him financial help and tips. In the process of time Blake buys out his employers and takes over Knight's country estate. Subsequently, Blake finds himself in monetary difficulties and attempts to get out by purchasing shares in one of Knight's phoney companies, but comes a cropper. He then fakes a balance sheet to obtain a bank overdraft, but he is exposed and goes to jail. Knight commits suicide. Meanwhile, Blake's "worthless" brother, helps the family while Blake is inside. On his release, both he and his wife visit the local cathedral and, presumably, see the light.

Acting.—Mervyn Johns gives a sincere study as the roughly handled Blake, but is too much the pigeon waiting to be plucked to lend surprise to the ingenuous narrative. Alfred Drayton is far more convincing as the ruthless Mr. Knight, while Nora Swinburne evokes much sympathy as the loyal Celia. Marie Ault and Olive Sloane are the best [illegible] the fair to middling rest.

Production.—The domestic [illegible] very well handled, but the financi[illegible] that put the "hero" temporarily [illegible] and form the main structure of [illegible] are so wildly fantastic that balance and [illegible]nce are seriously disturbed. At best it is a very childish warning to the ungodly and over-ambitious.

Points of Appeal.—Well-intended morality, excellent technical presentation, slight feminine angle and quota ticket.

The Cheaters

British Lion. Republic. American (A). Directed by Joseph Kane. Featuring Joseph Schildkraut, Billie Burke and Eugene Pallette. 7,839 *feet. Release not fixed.*

POLISHED and unusual romantic comedy drama, or, to be more precise, conversation piece, with a picturesque Yuletide setting. The story tells how the many members of a selfish and unscrupulous family, anxiously awaiting "dead men's shoes," are completely rehabilitated by the compelling [illegible] of a brilliant but alcoholic Thespian [illegible] charm and sincerity of a struggling [illegible] Very good booking, particularly for [illegible] class halls.

Story.—Although on the verge of bankruptcy, the luxury-loving Pidgeon family [illegible] with expensive preparations for Chris[illegible] the hope that their rich old Uncle Henry will pass out in time to relieve them of their financial obligations. Uncle Henry [illegible] at a convenient moment, but leaves millions to Florie, an unknown actress. Mr. Pidgeon immediately approaches Uncle Henry's lawyer and he, at a price, [illegible]

Continued on page 27

NOTE FO
YOU
DIARY!
HERE'S HOW

MORE GREAT PICTURES

JUNE 11th

A Tree Grows In Brooklyn
(released)

DOROTHY MCGUIRE
PEGGY ANN GARNER
JOAN BLONDELL
JAMES DUNN

JUNE 18th

Czarina
(released)

TALLULAH BANKHEAD
ANNE BAXTER
WILLIAM EYTHE

JULY 16th

Thunderhe... Son of Flicka
(released)

In Technicolor
RODDY MACDOWALL
PRESTON FOSTER
RITA JOHNSON

OCT. 1st

Nob Hill

In Technicolor
GEORGE RAFT
JOAN BENNETT
VIVIAN BLAINE
PEGGY ANN GARNER

OCT. 15th

Captain Eddie

FRED MACMURRAY
LYNN BARI
CHARLES BICKFORD

OCT. 29th

Don Juan Quilligan

WILLIAM BENDIX
JOAN BLONDELL

ES IN ONE YEAR THAN

JULY 23rd

Happy Landing
(released)

DON AMECHE
SONJA HENIE
CESAR ROMERO

AUG. 6th

The Last Gangster

PRESTON FOSTER
VICTOR MCLAGLEN
LOIS ANDREWS

AUG. 20th

Diamond Horseshoe

In Technicolor
BETTY GRABLE
DICK HAYMES
WILLIAM GAXTON
BEATRICE KAY

NOV. 5th

Ten Little Niggers

BARRY FITZGERALD
WALTER HUSTON
LOUIS HAYWARD

NOV. 19th

Blood And Sand

In Technicolor
TYRONE POWER
RITA HAYWORTH
LINDA DARNELL

NOV. 26th

Where Do We Go From Here?

In Technicolor
FRED MACMURRAY
JUNE HAVER
JOAN LESLIE

AN IN 30 EARS PAST

ENTER THEM

SEPT. 3rd

Junior Miss

PEGGY ANN GARNER
ALLYN JOSLYN
MONA FREEMAN

SEPT. 24th

A Bell For Adano

GENE TIERNEY
JOHN HODIAK
WILLIAM BENDIX

DEC. 17th

Dragonwyck

GENE TIERNEY
VINCENT PRICE
ANNE REVERE

DEC. 24th

State Fair

In Technicolor

JEANNE CRAIN
VIVIAN BLAINE
DICK HAYMES
DANA ANDREWS

and keep on celebrating with . . . . .

. . . more giant box-office hits coming your way in

1946

"THE DOLLY SISTERS"

in Technicolor

(BETTY GRABLE, JUNE HAVER, JOHN PAYNE)

"FALLEN ANGEL"

(ALICE FAYE, LINDA DARNELL, WILLIAM EYTHE)

"KITTEN ON THE KEYS"

in Technicolor

(MAUREEN O'HARA, DICK HAYMES
HARRY JAMES & HIS ORCHESTRA)

"CLUNY BROWN"

(JENNIFER JONES AND BIG SUPPORTING CAST)

"THE RAZOR'S EDGE"

(ALICE FAYE, MAUREEN O'HARA,
GREGORY PECK, CLIFTON WEBB)

"SMOKY"

in Technicolor

(RANDOLPH SCOTT, ANNE BAXTER)

ON EVERY SCREEN
WEEK COMMENCING
OCTOBER 1st., 1945

in tribute to Spyros P. Skouras, President, Twentieth Century-Fox Film Corporation . . . . . On the occasion of his 30th Anniversary in the Motion Picture Industry

20th CENTURY-FOX EXTEND THEIR GRATEFUL THANKS TO THE MANY EXHIBITORS WHO HAVE ALREADY SIGNIFIED THEIR INTENTION TO MAKE POSSIBLE THIS SALUTE OF APPRECIATION . . .

REVIEWS—*continued from page 20*

...nut t... ...time in which Florie can claim her ...ches... ...e to a week. To be on the safe side, ...r. Pi...geon and the rest of his family seek ...e Florie. With the help of Mr. M., ...ic ...ne actor, they find her and deliber... ...ely w... ...sk her off to a lonely country house ...piet... ...her learning of her windfall. During ...e Yu... ...ride festivities Florie's fine character ...gins ... tell on the company and they tell ...er the ... truth. She returns good for evil ...shar... ...g her inheritance.

Actin...—Joseph Schildkraut draws clever ...aract... ...and delivers his lines magnificently ...s the ...icoholic Mr. M., Ona Munson is a ...nell ... winning Florie, and Billie Burke, ...Eugene ... Pallette, Anne Gillis and Ruth Terry ...gister... ...s the selfish Pidgeons.

Prod...ction.—The central idea is a good one ...nd, ... the most part, it works out well ...gains... ...istic and elegant interiors. The ...christ... ...sy atmosphere, delightfully stressed ...w co... ...ributions by the famous St. Luke's ...Thoris... ..., is shrewd showmanship. There is, ...owev... ... a tendency to over-emphasise the ...day's ... ...nt towards the finish. The excerpts ...from ...kens are hard going. Next to its ...acting, ... staging and photography are its ...most c... ...spicuous assets. Both are de luxe ...and giv... the film a high technical rating. By ...and large, it is novel, elegant and appealing ...make b...lieve. Moreover, it has the coveted "U" certificate.

Points of Appeal.—Unusual and intriguing story, very good characterisation, good moral, delightful settings, box-office title and competent and attractive cast and stars.

Hitch-Hike to Happiness

British Lion Republic. American (U). Directed by Joseph Santley. Featuring Al Pearce, Dale Evans and Brad Taylor. 6,510 feet. Release not fixed.

ATTRACTIVELY mounted romantic comedy musical, built around the chequered love affair of a famous radio singer and a struggling song-writer. Good programme.

Story.—Alice Chase, attractive radio singer, and Joe Mitchell, budding songwriter, meet in a rendezvous for the "profession" run by "Kippy" Ellis, a quaint character who longs to become a part of the theatrical world. Joe does not recognise Alice, and she, wishing to be herself for once, uses her real name, Mary ...lly.

Tony ...iggs, mercenary stage star, promises Sandy ...ill, a producer, and Dennis Colby, a famou... ...laywright, that he will get Alice to star ... ...eir new show. His reward is to be a percen... ...e of the profits. Meanwhile, Ladislaus Prensk... a crazy Hungarian impresario, pester... ...olby for a play, and at the suggestion of Rig... ...and Hill, palms him off with one written by "Kippy." "Kippy" takes the rib in goo... part, but Alice does not think much of the ...ke and later she agrees to appear in "Kip... ..." play. Joe who quickly forgives Alice... posing as a nobody, writes the music and ... production is a big success. And, incid... ...ally, its success makes Riggs, Hill and ... by feel pretty sick.

Ac...—Dale Evans sings and dresses well as A... ..., and Brad Taylor is adequate as Joe. Will... ...renk is Prenska, and Arlene Harris is a r... ... reporter, and both register many laugh... Al Pearce, starred as "Kippy," is the least ...spicuous.

Pro...uction.—The story is both slight and involv... ...but, no matter, its heart is in the right pla... ...nd its laughs effectively interleave its tun... ... songs. The climax is expertly staged and ... ...'s the hall-mark of showmanship on agg... ...le and cheery sing-song. And, believe it ... ...ot, it has a "U" certificate.

P...nts of Appeal.—Friendly and amusing sto... good staging and numbers, versatile and po... ...r cast and "U" certificate.

Reissues Reviewed

Volga-Volga

General F.D. Russian (U). Directed by Grisha Alexandrov. Featuring Lyubov Orlova, A. P. Tutiskin and Igor Ilyinsky. 6,442 feet. Release not fixed.

THIS Russian musical comedy with music by Isaac Dunayevsky, who is one of the Soviet's most popular light composers, was reviewed in the KINE. of August 6, 1942. It then had sub-titles, but has since been dubbed in English, but unfortunately not altogether successfully.

The story deals with the self-sufficient manager of a local musical instrument factory who is asked to attend Moscow's Musical Olympiad and bring a representative orchestra. He takes a classical combination and is followed by a girl who leads a light musical combination and who has composed a song which becomes widely popular. There are wild slapstick complications between the two until at last the light combination succeeds in winning the award. Incidentally, the action takes one some way down the Volga, through the newly built canal into Moscow. The story is very slight and the humour of a slapstick variety which will have a popular appeal. The dubbing of the singing voices is extremely good, but in an effort to preserve the original Russian characterisations, the dubbed voices at times are rather difficult to follow.

Points of Appeal.—Altogether, it is a pleasant little picture, musically tuneful although the theme song has been somewhat overplugged. Acting generally is quite good, but not outstanding. It's a worth-while experiment for managers to put on this light Russian picture which has certainly got novelty value, and has a convenient running time.

Queen of Hearts

Equity. British (U). Directed by Monty Banks. Featuring Gracie Fields, Enid Stamp-Taylor and John Loder. 7,165 feet. Release not fixed.

BOISTEROUS, lavishly mounted backstage farce, attractively decorated with music and song, illustrating a clever girl's rise to stardom. Originally an A.B.F.D. offering, it was warmly praised in the KINE. issue of February 20, 1936, and even to-day it ranks as one of Gracie Fields' happiest vehicles. Her versatile and tireless performance, a real *tour de force*, permits it to carry its years lightly and retain its high spirits. It is still a certain laughter-maker for family and industrial halls.

Points of Appeal.—Amusing plot, great work by Gracie Fields, tuneful numbers, good staging, and obvious title and star values.

That's a Good Girl

Equity. British (U). Directed by Jack Buchanan. Featuring Jack Buchanan, Elsie Randolph and Vera Pearce. 7,363 feet. Release not fixed.

LIGHT-HEARTED comedy musical, originally Trade shown by United Artists and reviewed in the KINE. issue of October 5, 1933. The play, which, incidentally, records the dizzy romantic transactions of a gay and handsome young fortune hunter, has a number of bright gags and many tuneful song numbers. The cast, generously decked with popular British stars, is good, too. So is the staging. Only its wardrobe dates. A clean, amiable and refreshing nostalgic trifle, it is well equipped to fill place honours on the average suburban and provincial double bill.

Points of Appeal.—Happy gags, pleasing tunes, good staging, and title and star values.

Pieges ("Personal Column")

Studio One F.D. French (A). Directed by Robert Siodmak. Featuring Maurice Chevalier, Eric von Stroheim, Pierre Renoir and Marie Dea. 7,700 feet. Release not fixed.

THIS is an intriguing murder mystery; has several novel angles and an exciting climax. The acting is excellent. Maurice Chevalier—whose name by the way seems to offer the picture a wider scope than just specialised halls—gives a brilliant straight performance and sings two songs in his inimitable manner. Eric von Stroheim supplies a perfect little cameo characterisation and Marie Dea is extremely attractive and clever as the heroine who helps track down a murderer.

For general purposes it should have more sub-titles. The dialogue, for those who speak French, is witty. It's a pity that the picture has not been dubbed.

The picture was first reviewed in the KINE. of January 18, 1940, since when it has been cut by nearly 3,000 feet.

Girls Please

Equity. British (A). Directed by Jack Raymond. Featuring Sydney Howard, Jane Baxter and Moore Marriott. 6,466 feet. Release not fixed.

FARCICAL comedy with a girls' school background. Characteristic Sydney Howard stuff, its well-tried formula is laughably exploited in a new setting. The atmosphere lends itself to frank jests, but without giving the slightest offence." We said this of the picture when it was Trade shown by United Artists 11 years ago and reviewed in the KINE. issue of August 2, 1934, and our original verdict still goes. Its drolleries and witticisms are, considering its advanced years, surprisingly fresh. In spite of its "A" certificate, it can safely be used as a second in family, as well as industrial, halls.

Points of Appeal.—Amusing tale, versatile performance by Sydney Howard, attractive supporting team and good staging and title.

Shorts of the Week

ANGLO-AMERICAN

THE AIR PLAN. British (A). 2,513 feet. Release not fixed.—Outstanding cameo documentary made by the Royal Air Force Film Production Unit, with fluent commentary, finely delivered by Eric Portman, illustrating the "Air Plan" followed by R.A.F. and Dominion and Allied squadrons on D-Day.

An exciting and concise record of current history, it deserves, and demands general exhibition. Considering its merit and educational value its "A" certificate is preposterous. Youngsters see the newspapers and the newsreels, so why not this?

FILM TRADERS

THE YEARS OF ENDURANCE. French. 1,400 feet. Release date not fixed.—Extremely interesting documentary made by La France Libre. It deals vividly with the suffering in France after the 1940 debâcle. It depicts the rise of the Maquis and its heroic work and also tragically the wanton destruction wrought by the Huns as they were forced to leave the country and the damage caused by the Allied attacks from land and air. It shows, too, the courage with which the French have now turned to the rehabilitation of their country. There is extremely good commentary by Herbert Read John and by Robert Speaight. A film that should be shown in every kinema in the country for the cause of Franco-British friendship.

British National Completes "Latin Quarter" and Starts on "The Trojan Brothers" Starring Bobby Howes

LAST week saw the completion of "Latin Quarter," British National's story of Bohemian Paris The last two days were occupied in shooting exteriors in Aldenham Park. During the last afternoon's filming in the studio it was discovered that one of the players, cast as a gendarme, was not present. Undismayed, Director Vernon Sewell donned gendarme uniform and played the part himself!

Derrick de Marney and Joan Seton, together with Beresford Egan and others, were on call during the last sequences. "Latin Quarter" has now gone to the cutting room for editing by Lito Carruthers.

"The Trojan Brothers," which took the floor at National Studios after a week on location at Marlow, is going ahead under the direction of Maclean Rogers.

David Farrar and Bobby Howes have been before the cameras so far. With them have been Lesley Brook, George Robey and Gus McNaughton. The two feminine stars—Barbara Mullen and Patricia Burke, will be on the set later in the week. Additions to the cast include Joan Hickson, cast as Ada, Anita Simmons, Carole Lawton and Dawn Bingham.

The production unit, headed by executive producer Louis Jackson (recently returned from his American trip), consists of director Maclean Rogers, production manager Fred A. Swann, unit manager Bob Asher, first assistant director Gerald O'Hara, joint second assistant directors Jack Bremer and George Aldersley and third assistant director Roddy Hardacre. Art direction is in the care of C. Wilfred Arnold, who will be assisted by Geoffrey Somerton. Photography is under the direction of Ernest Palmer, with Arthur Grant at the camera. Douglas Myers will edit.

FORMBY FILM ON LOCATION AT DENHAM

DESPITE unsettled weather conditions, progress has been maintained on the Columbia British production, "Remember the Unicorn," still on location at Denham.

George Formby stars in a story by Howard Irving Young, with screen play in association with Max Kester, Peter Fraser and Ted Kavanagh.

Rossalyn Boulter, as Mary Colton, appears in most of the water scenes, and makes good use of the opportunity to show her first-class swimming ability.

Shooting began this week in the grounds of the once-neglected and weather-worn "Unicorn," now modernised under the careful guidance of art director George Provis. He has skilfully provided a remarkable transformation, for instead of a dilapidated country "pub" stands one which looks both enterprising and inviting.

Musical background to the variety entertainment organised by George Harper (George Formby) and his pals, to celebrate the grand reopening of the "Unicorn," is provided by Johnny Claes and his Band, with George himself as the star attraction. It is here that he introduces one of the many catchy tunes in the film: "You Don't Need a Licence for That."

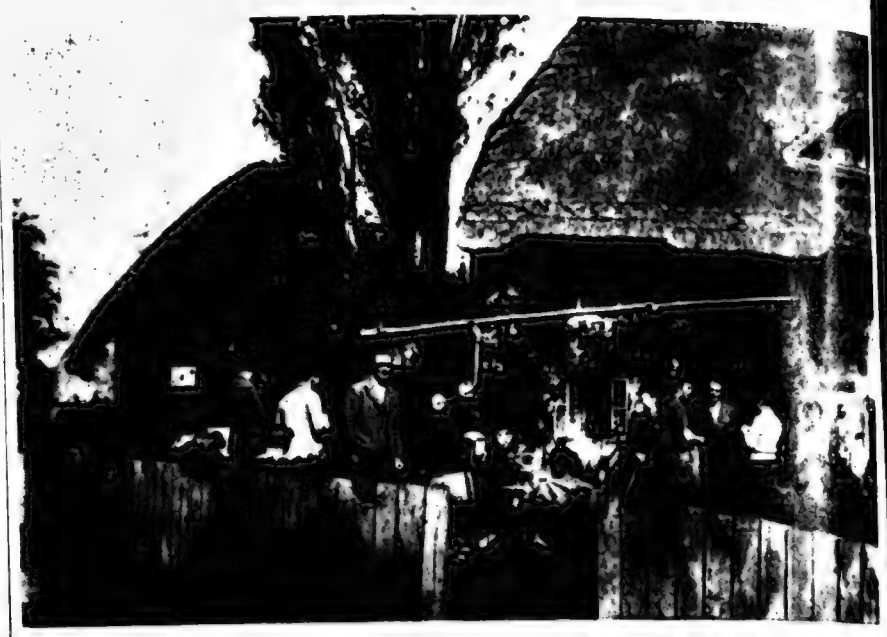
"A MATTER OF LIFE AND DEATH"

THE Michael Powell - Emeric Pressburger film, "A Matter of Life and Death," has gone into production on location this week with an impressive cast headed by David Niven, Kim Hunter, Roger Livesey and Raymond Massey, who arrives in London around mid-August.

Michael Powell is with the Archers' unit at Saunton Sands. It comprises: Assistant producer, George Busby; assistant director, Parry Jones, Jun.; camera lighting, Jack Cardiff; camera operator, Geoffrey Unsworth; camera technician, R. A. Cross; camera assistant, D. Allcourt; sound, Allan North; liaison editor, John Seabourne, Jun.; chief make-up, George Blacklor; hairdresser, Ida Mills; wardrobe master, Arthur Breton; chief electrician, Bill Wall; electricians, P. Gordon and T. Aldridge; camera grips, Tommy Watson and A. Webb; stage hand, C. Amondson; carpenter, R. Rushbrook; props, Jim Burgess.

"A Matter of Life and Death" has been written and will be produced and directed by Michael Powell and Emeric Pressburger. Production designed by Alfred Junge.

Country Cottage



Harold French, director of the Associated British version of Esther McCracken's play QUIET WEEK-END, on location with the Welwyn Unit in Berkshire. This location shot shows the old world cottage discovered by Warwick Ward, producer. Frank Cellier, Marjorie Fielding and George Thorpe are playing their original roles, and Derek Farr and Barbara White have the other leading parts.

NATIONAL GALLERY SET BUILT FOR "MEN OF TWO WORLDS"

SUCH good progress was made on the National Gallery sequences last week on Stage 4 at Denham Studios, that director Thorold Dickinson gained a day on the schedule of "Men of Two Worlds," a Two Cities' production, starring Eric Portman and Phyllis Calvert, with the leading coloured rôle, Kisenga, taken by Robert Adams.

Other leading rôles are filled by Orlando Martins and Arnold Marle.

Lighting and Technicolor photography are in the hands of Desmond Dickinson. The producer is John Sutro with associate producers Herbert Smith and Richard Vernon.

The music for this sequence, composed by Arthur Bliss, having been previously recorded by the National Symphony Orchestra with Eileen Joyce at the piano.

Lighting was another problem which had to be most carefully handled as the instruments give sudden, unexpected reflections of light and the musicians were particularly carefully placed to avoid more reflection than was necessary.

Rushes for the week showed very satisfactory results and the atmosphere of a war-time lunch concert has been most successfully recaptured.

"CARAVAN" MAKES SWIFT FLOOR PROGRESS

ARTHUR CRABTREE, who is following up his "Madonna of the Seven Moons" and "They Were Sisters" success with the romantic Gainsborough film, "Caravan" at Shepherd's Bush, has astonished executive producer Harold Huth with the swift progress he has made on shooting since he began floor work two weeks ago.

Set after set has been used and demolished with such smoothness that the stage and construction departments have been put on their mettle to keep up with Crabtree's demands for a new set.

Most interesting of the sets to be used last week was a full-stage reconstruction of an 1840-type paddle steamer

Jean Kent, newly promoted to starring rank by Maurice Ostrer under the terms of a new contract, returned from North Wales where she has been finishing off her location work and began studio work at the end of the week as Rosal[illegible] the Spanish gipsy dancer, opposite Stewart Granger in horseback scenes to match those photographed with the stars in Wa[illegible]

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and ..... "The
Affairs Of
SUSAN" are the talk of the industry because.

KINEMATOGRAPH WEEKLY
August 9, 1945

"The Affairs Of SUSAN" is

A HAL WALLIS PRODUCTION

STARS JOAN FONTAINE IN HER F

Extremely entertaining, film.
—*The Star.*

I recommend this picture . . . Miss Fontaine's performance was to me a continuous delight.—*Daily Mail.*

Most enjoyable . . . To know Susie you must see the film. Miss Fontaine's voice is one of the loveliest in pictures
—*Daily Sketch.*

Oh, Oh, Oh,—What a Gal! . . . this is a considerable acting achievement by Joan Fontaine—four different parts, all clearly defined, and each a little gem in itself.—*Sunday Dispatch.*

A freshly written romance in which Joan Fontaine, knocking out four lovers with astonishing ease, gives the best comedy performance I have seen this year.—*Daily Express.*

Polished, shrewd and highly entertaining.—*Daily Herald.*

It Co-stars G

NE IN HER FIRST COMEDY ROLE

I dare say Joan Fontaine will get another Oscar for this. Her performance is the peak of light comedy acting, and this picture is the peak of light entertainment beautifully written.—*Sunday Express.*

Dialogue is exceedingly good and the situations piquant and thoroughly entertaining.—*News of the World.*

It Co-stars GEORGE BRENT, features Dennis O'Keefe, Don DeFore, Walter Abel

Joan Fontaine has further opportunity to prove that she is the best all-rounder of Hollywood's real actresses . . . It's great fun and good film art.—*Evening News.*

The film may be recommended to all middle and low brows as reliable light entertainment.—*Daily Telegraph.*

Joan Fontaine reveals herself as a grand comedy actress . . . all very amusing.—*Daily Mirror.*

It is directed by William A. Seiter

You'll love the Joan Fontaine drawl, the George Brent exasperation and the easy slouching of Don DeFore, who is going to win a lot of young hearts.—*Sunday Pictorial.*

I consider Joan Fontaine adorable in any aspect; and refuse to spoil your pleasure by revealing any of her secrets.—*Evening Standard.*

You should see this comedy for its sparkle, its lively cutting, its frequent good lines, and Joan Fontaine.—*The Observer.*

IF YOU KNEW SUSIE . . . LIKE WE KNOW SUSIE
You'd know why business at the PLAZA, PICC.CIRC. is terrific . . . **OH-OH-OH WHAT A GIRL!**

Joan Fontaine
George Brent
in
HAL WALLIS'
PRODUCTION

"The Affairs of SUSAN"

with
DENNIS O'KEEFE
DON DeFORE · Rita Johnson · Walter Abel
Directed by WILLIAM A. SEITER
A Paramount Picture

Phenomenal Paramount

Barnsley Authorities Decide Against School Shows for "Henry V"—"It Would Be a Bad Precedent"

AN invitation from the management of a Barnsley kinema offering to put on special morning shows of the film "Henry V" for schoolchildren wa turned down by the Barnsley County Borough Education Committee at its monthly meeting.

It was stated that the Secondary Education Sub-Committee recommended that the proprietors be thanked for the offer, but that the committee did not wish to accept it.

When W. R. Gundry asked why the offer had been rejected, Ald. E. Sheerien said the committee considered it would be a bad precedent and it was felt that the education given in the schools was every bit as good as what they would receive by attending these performances.

The minute was confirmed.

TEACHERS TO LEARN TO LIKE FILMS!

A course of lectures on film apperciation and the making and projection of films was a new feature of the annual summer school for teachers in Dublin.

The innovation was sponsored by the Children's Film Committee of the Irish Film Society.

Breandan O'Seaghda, secretary of the committee, considered that what was needed, and more likely than not it would be forthcoming in the future, was for the film Industry to specialise in suitable pictures for youth, not at the expense of their ordinary productions for the general public, but as a subsidiary to their "big attractions."

Liam O'Laoghaire, director of the Summer School for Teachers, explained that the school was designed to stimulate interest of the teaching profession and to provide essential information and experience to enable the teacher to satisfy himself as to its validity.

Miss Eilish McGinley, principal of one of Glasgow's special schools, maintained that teachers alone could not make educational films, nor could the professionals alone; there must be a combination of the two.

Statistics show, she said, that the silent film was of greater value as a teaching medium than the sound film.

"On Approval" Wins Hollywood Praise

"On Approval," the Sydney Box-Clive Brook comedy, has broken all existing records for a British film in the heart of Hollywood.

For 17 weeks, according to news just received at G.F.D.'s London office, it played to crowded houses at Esquire, famous Hollywood theatre, and afterwards transferred to the Studio Cinema on Hollywood Boulevard to continue what was described as "its sensational record-breaking engagement."

Hard - boiled Los Angeles audiences queued up night after night to see Clive Brook and Beatrice Lillie in a picture that, typically British in outlook and humour, made no concessions to American taste.

Technicians in the Services

THE peace-time rehabilitation of all serving members of the A.C.T. is engaging the attention of George Elvin, general secretary, and his executives.

A joint meeting of the Union with the Board of Trade and the British Film Producers' Association will discuss the whole position as it affects the 1,000 or so studio technicians now in the Forces.

Meanwhile, it is proposed to issue to each man a questionnaire, the answers to which will be employed in planning the orderly return to the studios of the men as they are demobilised.

The questionnaire asks mainly for information regarding release groups, pre-war experience in the Industry and war service.

These details, George Elvin told the KINE., will enable us to obtain some idea of the resources of the Industry as regards its technical personnel in relation to the prospects of its employment on release.

"Fighting Guardsman"

Willard Parker and Edgar Buchanan in a scene from THE FIGHTING GUARDSMAN, forthcoming Columbia picture

N. Ireland is Losing Operators —"England Takes Them"

ATTRACTIVE offers are being made by British exhibitors to secure trained operators from Belfast and other parts of Northern Ireland. In the past week no fewer than ten have signified their intention of accepting posts in London and elsewhere in England.

Exhibitors are alarmed at the outlook and are taking the matter up with the appropriate authorities.

Said one of them, "We train them in Ulster and also run a special training school with a highly paid expert to visit halls to see that machinery is kept in good condition which ensures that there is little or no damage to films. Now English exhibitors are taking our trained men. It is hardly fair."

A Settlement in Sight

The dispute between the renters and the N.A.T.K.E. in Belfast is likely to be settled. The K.R.S. have made what is looked upon as a generous offer regarding wages and conditions, and it is almost certain to be accepted.

Sunday Opening in Belfast

Belfast Police Committee has decided to send a deputation to the Minister of Home Affairs of Northern Ireland, the Right Hon. Edmond J. Warnock, to discuss the question of amending the law on Sunday opening. They want to have it still further tightened up.

At present the position is confused.

No kinema can open on Sunday for any purpose, but halls refused a Sunday licence which are not kinemas can appeal to the Courts and get licences. Kinemas have no right of appeal.

The Police Committee urge that these halls should be treated in the same way as kinemas.

A new kinema is to be built at Carrick on Suir, Eire.

"BRITISH PLAYERS BEST" SAYS ROSE

Continued from page 31

British-made films are Deborah Kerr, James Mason and Robert Newton, all of whom have previously appeared in a Paramount sponsored picture, "Hatter's Castle."

Rose told a KINE. reporter that British supporting players are excellent, better even than those of Hollywood. He also has a high opinion of several British directors, but says they are not yet well enough known in America, and that therefore front-rank American stars may be hesitant to trust themselves to them.

At least 50 per cent. of the budget of each film will be spent upon British labour.

The raw stock situation, said Rose, should be easier now that the European theatre of war is inactive. He thought that within perhaps six months we shall be getting all the stock we require.

New Belfast Kinema

A new kinema will shortly be added to the Irish Theatres Circuit in Northern Ireland. It will be at Finaghy, one of the growing suburbs to Belfast.

It will be called the Tivoli Cinema and its directors will be J. Derek Finney, Major Gerald Finney, T. J. Moore and Mrs. P. Woods. The hall will seat 1,250 people, have a café and car parking for at least 60 cars.

T. J. Moore is one of the pioneer members of the kinema Trade in Ireland and is head of the Irish Theatres Group.

SONG CONTEST AT BRIGHTON

An "Old Time Song Contest" was held at the Regent, Brighton, last week in connection with the G.-B. film "I'll Be Your Sweetheart." It was a great success and aroused considerable local attention, both among the residents and the thousands of holiday-makers staying in the town.

Heats were held on the stage every evening and contestants, who came from all parts of Sussex, were judged by the applause of the audience.

There were two first prizes of £5 each and two second prizes for £3 each on the same principle.

The winners were: First, Miss J. Greenwood, Guildford Road, Brighton; and Mr. F. S. Blake, Hamilton Road, Brighton.

Second, Miss K. West, Highdown Road, Hove; and Mr. J. Kent, Howard Road, Brighton. The prizes were presented by Mr. Geoffrey Foster, manager of the Regent.

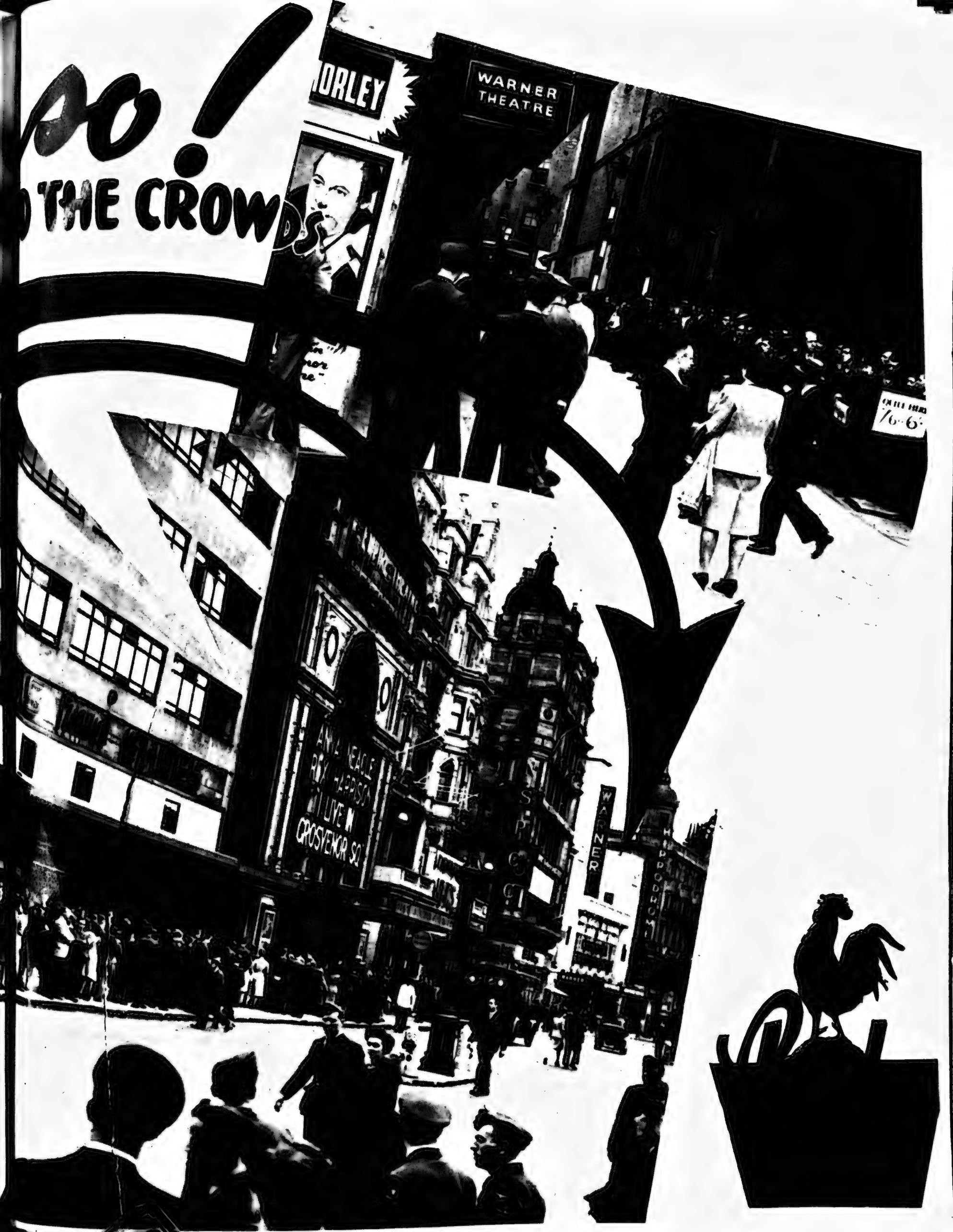
The winners will now be eligible to take part in the national contest to be organised later.

Y
te

We told you so

IT TAKES TWO THEATRES TO HOLD THE C

WARNER THEATRE M.G.M.'s EMPIRE


THE CROWDS
ORLEY
WARNER THEATRE
WARNER
ANNA NEAGLE
RAY MILLAND
I LIVE IN
GROSVENOR SQ

20 More Odeon Children's Clubs Were Opened in July

VERY successful openings of Odeon National Cinema Clubs, with well-attended inaugural meetings, were held at the following situations last month, and all these club branches are now flourishing:—

East Dulwich, Woolwich, Hackney Road, Mile End Road, Dalston, Peckham, Uxbridge, Kensington, East Ham, Norwich, Swiss Cottage, Eltham Hill, Romford, Upminster, Wallington, Wimbledon (the Odeon and the Royal), Sittingbourne, Black Fen, Isleworth and Ealing.

At all these clubs the Mayors performed the opening ceremonies and very distinguished visitors attended.

The Bishop of Norwich attended the opening ceremony at Norwich, accompanied by the Mayor and the Sheriff.

The Stars Were There

Leslie Henson attended the opening ceremony at Eltham Hill.

Robertson Hare attended the opening ceremony at Peckham.

An appeal for flowers for the local hospital was made to members at Staines and resulted in 300 bouquets, which were arranged on the stage during the morning's meeting.

An excellent collection of flowers was made for the local hospital at Hayes.

A collection of flowers was also made at the Reading club.

The Divisional Fire Officer of Boston, Mr. Clarke, issued a questionnaire to all club members on fire precautions, and gave prizes to the winners, which were presented by Mrs. Clarke at a club meeting.

Wing Commander Brown, D.S.O., D.F.C., A.F.C., of Battle of Britain fame, addressed club members at Kingsbury.

The swimming club attached to the Morden branch meets every Sunday at the Hampton Court Pool—members cycle to and from the Pool.

A poster competition at Epsom resulted in some very interesting efforts, many of most ingenious and imaginative design.

The Wrexham club has received a letter from a local clergyman thanking the club on behalf of his colleagues for its help in assisting their effort to get boys and girls to attend Sunday School.

Birmingham's Lord Mayor at G.-B. Show

The Lord Mayor of Birmingham, Ald. W. T. Wiggins Davies, last week included in his civic duties two visits to the kinema. He first went to the News Theatre to see an Army welfare film.

On Thursday he accepted the invitation of A. E. Crabb, Midland Divisional Publicity Manager, to give the G.-B. film, "Student Nurse," a civic blessing on behalf of the city in which it was made.

This short, which is having its premier run in Birmingham at the Gaumont Palace this week, depicts the three years' training of a nurse at the Queen Elizabeth Hospital, Birmingham, which is regarded as the most up-to-date institution of its kind in the country.

DEANNA IN DRAMA

Deanna Durbin and David Bruce are the stars of LADY ON A TRAIN (G.F.D.)

Council Attacks Kinema Clubs

CRITICISM of the programmes for children organised by the Odeon circuit was made by Coun. W. H. Rossiter at the latest meeting of the Bath City Council.

Coun. Tom Jones, referring to the forthcoming exhibition at Bath of the film "Henry V" for the pupils of the city's secondary schools, asked what had happened to the suggestion that Bath City Council "should run its own kinemas."

Coun. Rossiter thereupon remarked that he had been interested in that question for 25 years. He declared that in this respect the children of Bath had not been given fair treatment.

The work of the Bath Children's Kinema Council had been replaced by Odeon. People like himself and others who had done pioneer work in this respect felt aggrieved.

The education of children by films, he contended, had been placed in the hands of a syndicate. He thought it was time that the Bath City Council took the advice of the Ministry of Education and provided their own kinema or mobile unit.

Odeon, he declared, was not giving film shows for the education of children, but rather for the sake of commercial publicity, to induce children to become filmgoers when they grew up.

Mr. Rossiter said he wanted kinemas where children could go to see educational films which were properly supervised. He understood that at the Odeon the children had to provide their own usherettes.

A reward of £2 is being offered by the manager of the Plaza Kinema, Plymouth, for information leading to the conviction of the person or persons who are damaging plush tip-up seats in the kinema by slashing them. A specimen seat thus damaged, together with a notice announcing the reward, is exhibited in the foyer of the house

FINED FOR TICKET IRREGULARITIES

£80 Penalty

FINES amounting to a total of £80 in cases relating to Entertainment Duty regulations were imposed at Lymington (Hants).

Frederick Norman Redhead, former manager of the Waverley, New Milton, was fined £20 for failure to issue tickets in strict numerical order, and the proprietors of the kinema, Mayfair (New Milton), Ltd., were fined £10 on a similar summons. There was a further £10 penalty against the company for an improper return of admissions being made for a date in January last, and Redhead was also fined £20 for aiding and abetting this offence. The firm and the former manager each had to pay £10 costs.

Excise Visit

The proceedings arose following a visit by an Excise official on January 11, who saw Redhead in the paybox issuing tickets. It was discovered by the official that a strip of tickets lay on the top of the issuing machine. The number on one ticket was 3,500 ahead of the numbers on the tickets in the machine. Another officer picked up seventeen half tickets from the floor of the kinema and, inspecting a roll in the premises, found they corresponded with the tickets on that roll from which, in all 319 tickets had been torn.

Tickets Stolen

Redhead told the Bench a roll of tickets must have been stolen from his office. It was later returned to him with some of the tickets missing. His solicitors pointed out that there was no accusation of fraud against Redhead and said there was a world of difference between that and negligence.

CHILDREN A NUISANCE ON SUNDAYS

Taunton View

TAUNTON magistrates have altered kinema opening hours on Sundays from 3 p.m. to 6.30 p.m.

In announcing the decision the Mayor said the kinemas were primarily open on Sundays for the troops, and the licences were granted for afternoon opening when they had a big influx of Americans into the town. A recent check on attendances showed that in one theatre only 53 per cent. of the seating capacity of the house was filled on Sunday, at another 32, and 17 per cent. at another, and children formed a considerable percentage of the audiences.

One manager pointed out that in spite of the regulation that children under 16 must not be admitted without being accompanied by an adult they did get in, using all sorts of subterfuges, and were a nuisance.

The police suggested that if the kinemas charged full price for children on Sundays it might help to reduce the numbers attending.

The original proposal of the magistrates was to make the opening hour 7 p.m., but after hearing representations from the managers of the kinemas they altered it to 6.30 p.m.

Footballer Speaks to Cinematurians

Part of the address by Frank Swift, the Manchester City and England goalkeeper, to the Society of Cinematurians at the Regal, Manchester, on August 1, was recorded by the B.B.C. for inclusion in the Northern Sports programme talks. He described some of his experiences in Association football in various parts of the world.

Experimentally, the day of the meeting was changed from Friday to Wednesday, but owing to holidays, the attendance did not come up to expectations. It is, however, intended to repeat the experiment.

Opinion is divided in the society on whether or not the addresses should be primarily on kinematograph Trade subjects by members of the Trade.

Manchester Comforts Service Ends its Run

Nearly £2,000 has been subscribed by patrons of the Manchester Gaumont to its "Woollies for the Merchant Navy" scheme which has closed down after a five year "run."

The money went to buy wool, which was knitted by the Gaumont knitting team. Over 3,000 articles were distributed to men of the Merchant Navy. Knitters who were evacuated from the city after the 1941 blitz wrote to W. A. Hockman, general manager, asking for the wool to be sent to them.

40 Licences Renewed

Warwickshire C.C. Licensing Committee has renewed 40 licences and granted 39 for Sunday opening.

SOUND SYSTEM RCA

Showmanship—Music—Staff—Trade Shows

Edited by *The Showman*

ANOTHER monthly competition has been won, and a lively start has been made in the new contest. Entries continue to reach this office in large numbers, and very varied and interesting they are.

If there is one common point among the current batch it is that cheapness and enterprise characterises the great majority of them. As I've been plugging those two angles consistently ever since this Showmanship feature was revived. I'm more than pleased.

Take a look at some of the more striking entries received this week. Harry Murray, of the Odeon, Scarborough, ran a special service for the announcement of election results.

It didn't exploit any special film—but it will certainly have won a great deal of goodwill for Harry's theatre. And the cost was negligible.

Among the efforts directed at publicising definite films was W. J. Joy's campaign at the Ritz, Gateshead. He concentrated on stressing the comic qualities of "Arsenic and Old Lace." Laughter was the keynote of several stunts he put over; and his most striking one was achieved by the loan of a tailor's dummy and a stretcher. You will find the details of it later in these pages.

★

MY friendly critic, E. H. Whittell, will find himself confounded if he examines most of the campaigns featured in these columns. None of them is expensive; some of them, like C. A. Paice's (Theatre Royal, Portsmouth) effort with the bridal car at the wedding of his second cashier and Mrs. McInnes's pavement café, could have cost little or nothing and showed real enterprise.

In a more conventional manner, the ... tic and simple lobby display ... H. W. Dixon, of the Peckham Odeon, to advertise "The Way to the Stars" is a striking and inexpensive piece of publicity that has dignity and expresses the spirit of the film.

Originality is also a strong point of many of the items reported this week. Although it's proverbial that there's nothing new under the sun, some of the efforts get mighty close to disproving that dictum.

E. V. Hill's stunt of taking out a Lloyd's insurance in connection with "The Fifth Chair" deservedly attracted a great deal of local attention. The Building Society tie-up arranged by T. D. Hunt, of the Chichester Odeon for "A Place of One's Own" also covered fresh ground.

Maurice Zand's "Safety First" poster effort for "The Unseen," in which he secured the co-operation of the local police, is another original stunt, up to the standard set himself by last month's winner.

★

THE good showman will not be content with confining his exploitation to specific pictures. There will always be occasions when a stunt of a general nature can be carried out with excellent results for the theatre concerned.

Jack Goldie, of the Regal, Kettering, recently ran an amateur talent contest with a prize of £20 for the winner. This was a big local effort, and, Goldie tells me, was well worth what it cost. Certainly, the space given to it in the local papers was unusually extensive.

Goldie believes it will have a good effect on his future business—and I agree with him. An occasional "prestige" stunt like this is always worth while. The secret is not to overdo them: familiarity, they say, breeds contempt.

On a larger scale a joint drive by RKO-Radio and Gaumont British has benefited many kinemas on the circuit.

The effort was a Dinah Shore singing contest tieing-up with "Belle of the Yukon" wherever possible, prominent local people were persuaded to present the prizes. The entries were generally excellent, and the stunt did a good job in putting over the film.

Managers who can get this sort of extra help from their circuits and the renters are lucky—but they shouldn't sit back contentedly. Good as such stunts are, they cannot take the place of local efforts, thought up by the man on the spot to suit the district and making use of any available tie-ups.

★

HERE'S an interesting open letter. It comes from C. E. Wythe, of the Odeon, Edgware Road, London.

"Quite unintentionally I struck a novel form of publicity for another theatre.

"Whilst staying on holiday in Bournemouth I decided to mix business and pleasure by using spare time to sketch—in charcoal—some enlargement of the characters appearing in 'Henry V.' My room not being suitable for such a task I set to work in the lounge under the critical eyes of the other residents. Each evening between tea and dinner I completed a sketch; and so, by the end of the week, I had six, all finished off with a small square in the bottom left-hand corner announcing 'Henry V' and its actors, etc.

"To-day I have been specially requested to make an exhibition (of all six) in the lounge for the benefit of all the visitors. I have been bombarded with questions about the film. I have therefore passed the book around.

"This is all very good for my fellow-manager at the Odeon, who is playing the picture on August 13. The interest worked up tempts me to do some sketching in my own foyer (if I dare!!) on my return from a pleasant holiday."

Well, if Wythe is serious, and he can spare the time, I'm sure he'd create enormous interest. Perhaps I'll be hearing more from him on the subject soon.

★

ANOTHER open letter comes from O. L. Lister, of the Regal, Anglesey, on the subject of the "time-in time-out" clock service for patrons, he writes:

"With reference to your mention of Gerald Saunderson's 'A Service for your Patrons' idea, I put this notion into operation in 1939 while I was manager of the Alexandra Theatre, Newton Abbot, although my idea was of slightly different nature.

"I had already placed my category board on an easel in front of my pay-desk. I had my two clocks

This was the vestibule display arranged by M. Crowley of the Gaumont Exchange, Northampton for U.A.'s THREE IS A FAMILY. Six local traders co-operated. (Left) Barbara Bradford, Plaza, Catford, devised this lobby display for Warners TO HAVE AND HAVE NOT

Prestige Effort

This one—a local talent competition—was devised by Goldie of the Regal, Ketteri g. Colonel Skeel is presenting the prize to the winner a W.A.F. Goldie is on the right of the picture

placed above my category board cut into plywood with the words.

THE TIME IS NOW — YOU WILL COME OUT

"I am certain you will find this idea very much in use to-day unless managers have been handicapped by the shortage of suitable clocks. It's pretty obvious that this is a tip-top service for Patrons' idea." I agree; and it was nice to have Saunderson's remarks confirmed so quickly. It shows that showmen are taking lively notice of each others work.

Built a Stage

NOW that Peter Reddaway has settled down at the Falmouth Odeon after making a move from Herne Bay, he has become very busy organising display material.

When he went there he found that there was no natural display position. He therefore decided to construct a model stage and orchestra pit. Made out of old black-out material, timber supports, lathe finishings, at a cost of only a few shillings, the finished stage measures some 9 ft. wide x 8 ft. high x 3 ft. deep.

The display panel at the back measures 5 ft. x 4 ft., and it is on this panel that displays are painted.

On a cream background, outlined in black, a fat "porker" was shown running along with the words "Sunday Dinner for a Soldier" (20th-Fox) written over him. In the foreground a table was shown laid with cutlery, plates, a tablecloth.

A white card, lined and written in gold, said: "Dinner will be served at 2.19, 5.40 and 9.04 on Monday, July 16, for six days. R.S.V.P."

Showmanship Flashes

A CUT-OUT lobby display with just that difference which imparts distinction was designed by H. W. Dixon, of the Peckham Odeon to draw attention to "The Way to the Stars" (United Artists).

Dixon constructed a comet with a flaming tail bearing the title of the film in suitable lettering. This, with cut-out stars bearing the names of the principal players, was mounted above a base-piece showing aircraft and hangars silhouetted against a dawn sky.

The striking and simple effect achieved by this display was due to the fact that the cut-outs were all mounted on a black background. The stars and comet appeared to be without support, and the dramatic simplicity of the airfield silhouette was strikingly emphasised. Just the individual touch that makes the difference.

Well Placed

THE concurrent screening of "A Place of One's Own" (Eagle-Lion) at the Odeon and Carlton, Norwich, afforded managers Sam Newberry and Ernest Goodwin wide scope for publicity.

Acting on the acute housing shortage in the city, leading house agents were contacted, and agreed to place in the windows of their city premises notices reading: "A Place of One's Own," followed by advice on seeing the film and taking the necessary steps to secure a home.

At the Norwich Gas Co.'s city premises a special window display of a modern kitchen, fitted with the latest gas appliances, was crossed by banners bearing the title of the film, with times and places of screening.

The fleet of carrier vans owned and operated in the city and district by Pickford carried double-crown posters on their sides the week prior to and during show date stating their willingness to transport household goods to "A Place of One's Own."

Accent on Laughter

A RESOURCEFUL campaign with the accent definitely on laughter was devised by W. J. Joy, of the Ritz, Gateshead, to put over "Arsenic and Old Lace."

He had a street parade by two of the uniformed staff, who carried a stretcher bearing a draped dummy prominently labelled "He died laughing at 'Arsenic and Old Lace,'" together with the name of the theatre and the times of showing. When not being used in the street, the stretcher was displayed in the foyer.

But this was only one stunt worked out by Joy. In addition, he tied-up with local tradesmen with snappy catchlines and special window displays.

A tailor's display bore a card reading: "Ritz patrons who split their clothes laughing at 'Arsenic and Old Lace' can choose new suitings at Blanks."

Apart from neat tradesmen's tie-ups such as this for chemist, cleaners and hatters, Joy showed tie-up slides, placed teaser cards in his theatre for two weeks before the play date, and distributed fifty box-office cards throughout the town. Pretty complete—and enterprising—preparation!

Lancing Fishermen

FRED BULL, of Lancing Odeon, inspired by his recent Showman's certificate award, had a really out-of-the-rut idea to exploit "Sunday Dinner for a Soldier" (20th-Fox).

He aroused local curiosity with a Press invitation to amateur fishermen "to fish for a Sunday dinner for a soldier."

Enthusiasts rolled up to hear about the scheme, and plans were made for a party to go out into the Channel on a trawler and bring in a catch.

Alas! bad weather intervened and the trip had to be abandoned.

Nevertheless, public interest was reflected in box-office returns when the film was screened.

The Bride Helped!

I WONDER how many managers have used a wedding to exploit a film? At the recent marriage of his second cashier, C. A. Paice, of the Theatre Royal, Portsmouth, used the bridal car as a means of advertising the film "To-night and Every Night" (Columbia).

Having only thought of the idea the night before the wedding, he had no time to have a proper poster painted, so he did a rough quad size card himself bearing the following wording: "Just Married! They hope to be together 'To-night and Every Night.' See this grand film at the Theatre Royal next week."

The card was hung on the back of the bridal car with a small printed box-office card beneath it. For a small tip, Paice persuaded the driver to tour the city slowly. "This," says Paice, "proved an excellent stunt, as very few people can keep their eyes off a bridal car."

For those that did not see the car, he had a front-of-house display the main features of which were two large arrows pointing to Rita Hayworth in scenes from the film.

The foyer display above, for A TREE GROWS IN BROOKLYN (20th-Fox) was put up by W. G. Wilkinson at Haymarket (G.B.), Norwich, and (left) Bill Browne of the Ritz, Hastings, decided to make use of the local Horse Show when he was exploiting M-G-M's NATIONAL VELVET

Election Results

"OUR readers in Scarborough who wish to hear the General Election results in comfort can do so as patrons to the Odeon Theatre on Thursday next.

"Hourly results will be announced in the theatre by arrangement between the management and the *Yorkshire Evening Press*.

"Those unable to obtain admission will be able to watch the progress of the election on the indicator above the theatre entrance."

That quotation from the front page of an evening paper sums up how Company member Harry Murray, of the Odeon, Scarborough, tied up with the election result announcements.

That was good prestige work!

Advance Work

WITH five weeks to go before the screening of "Henry V" (Eagle-Lion), Ronald Brunt, of the Blackpool Odeon, has already put over tremendous amount of exploitation.

The Showman On :—

PREPARING FOR 'HENRY V.': POLICE CO-OPERATION : PAVEMENT CAFE

Plugging the title and date, he had this written in colour on the five huge circle lounge windows so that it could be seen not only by all passing traffic but also by the crowds queueing for buses and trams.

The Press, local clubs and prominent personalities in the town have been contacted and addresses have been given on the merits of this outstanding attraction.

Educational authorities have promised their full support, and it is estimated that 60 per cent. of all schoolchildren over 8 years of age will see "Henry V."

Already Brunt's theatre publicity is taking shape; and all this advance work, which includes a tasteful lobby display, will build up to a profitable climax during the week of showing.

Aerial Appeal

A NEATLY constructed model will often create great public interest; so will the clever use of trick titles.

E. V. Walls, of the Clifton Cinema, Great Barr, Birmingham, combined both to produce a striking lobby display for "Thirty Seconds Over Tokyo" (20th-Fox).

His display consisted of a linen background with a scene of a town being bombed. Cut-out shells of damaged buildings were fixed in the foreground, and a pelmet across the front of the display with a Fortress flying across and the wording "The screen's greatest actor, Spencer Tracy in." Below this were cut-out bombs ranging from small to large as they neared the ground, suspended as if falling from the bomber on the pelmet. Each carried one word of the picture's title.

The above, when illuminated from behind with an orange lamp, gave a very realistic impression. Stills completed the display.

Simple Style

MRS. PRESCOTT, of the Capitol (A.B.C.), St. Helens, is another manager who knows how to produce effective stunts cheaply and with a touch of originality.

To exploit "Guest in the House" (Columbia) she made the centre-piece of the lobby display a 1-ft. reproduction of a telegram, with the taped message stuck on in the official manner.

Written on the tape was the message: "Arriving Monday stop will stay for six days stop watch out for trouble stop Anne Baxter."

A large suitcase, advance luggage, with an outsize label, "Anne Baxter," c/o Capitol Cinema, St. Helens," stood near.

Surrounding the telegram Mrs. Prescott made a big display of framed stills and cut-outs.

Window Work

AN original tie-up in connection with Eagle-Lion's "A Place of One's Own" was arranged by T. D. Hunt, of the Chorlton Odeon.

The location was in the rather large office window of the local agent of a leading Building Society—situated in the main thoroughfare—where a suitable arrangement of photographs of houses for sale in the district, together with a card carrying the message "A Place of One's Own"—through the world's largest Building Society," and a credit card, "Be sure to see 'A Place of One's Own' at the Odeon."

Two other tie-ups were arranged, one in the window of an electrical engineer, with a prominent display of electrical equipment and a bold card reading, "'A Place of One's Own' complete—if 'All Electric'," and usual credits.

The second, in the window of a furnishing store, where a display of furnishings was arranged around a notice, "'A Place of One's Own' made beautiful by good furnishings," together with theatre credits.

Safety First

AIDED by the police—that's how Maurice Zand, of the Burnley Odeon, last month's contest winner, put over his main publicity for "The Unseen" (Paramount).

He had printed 150 posters with a "Safety First" message tied-up with the essential details of the film. These were distributed throughout the town by the police as part of a "Safety First" campaign.

The posters had a perforated "tail" which could be removed and used to cover the "credit" lines after they had served their purpose—thus making the poster ageless.

When it was not being carried through the streets, this stretcher was displayed in the foyer of the Ritz, Gateshead, by W. J. Joy to put over Warner's ARSENIC AND OLD LACE. (Left) The black background gave the touch of difference to this display by H. W. Dixon, Peckham Odeon, for U.A.'s THE WAY TO THE STARS

It was still capable of performing a public service after doing its bit towards selling the film—and the total cost was only 12s. 6d.!

"As a direct result of this campaign," Zand writes, "business for 'The Unseen' was excellent and did, in fact, beat some bigger and better-known attractions."

Cafe Service

MANY managers who have cafés attached to their theatres make use of them in their showmanship efforts.

Mrs. D. A. McInnes, of the Broadway Theatre, Southampton, took part of her café into the street to exploit "Hollywood Canteen" (Warner).

She displayed three banners outside the theatre so that passers-by from all angles were bound to see in bold letters "Hollywood Canteen." Mrs. McInnes arranged tables and chairs sent from the café outside on the pavement below the canopy, and this was turned into a canteen, where ices, soft drinks, coffees and teas were sold.

"This novelty appealed to our patrons and aroused a great deal of interest," writes Mrs. McInnes. "During the afternoon the café did very good business, and the box-office receipts of 'Hollywood Canteen' were very gratifying."

Horse Sense

EVENTS of local interest provide excellent opportunities for the enterprising showman to get unusual results for a film which appropriately fits the occasion.

Bill Browne, of the Ritz, Hastings, did an excellent piece of work in this field to exploit "National Velvet" (M-G-M). The occasion was the Hastings Horse Show.

He made a large framed poster, which read, "Welcome to the Hastings Horse Show—but you must remember to go and see 'National Velvet,'" followed by other details.

The poster was placed directly facing the entrance, and anyone coming in could not fail to read it. Once again cheapness and imagination secured a valuable slice of publicity.

Canteen Appeal

ANOTHER exploitation effort which was cheap as well as enterprising was put over by Norman Buckman, of the Austral Cinema, Harpenden, to publicise "Hollywood Canteen" (Warner's).

He has had posters printed which he issued to the various canteens in his area. They read: "XXX Canteen. Open to all members of the Allied Forces only. But everyone can visit the 'Hollywood Canteen' at the Austral Cinema."

There is nothing fanciful or elaborate about this effort, but it is effective because it appeals to a public not readily reached by normal advertising.

Comprehensive

A MODESTLY worded account of a first attempt—and a very creditable and comprehensive attempt it is—comes from W. Gourlay, of the Regal (A.B.C.), Staines, who exploited "Hollywood Canteen" (Warner).

A trailer was run two weeks prior to playdate informing patrons that a competition would be run. They were asked to see the picture and then submit to the management the names of six stars who in their opinion gave the best performances. Forty box-office cards worded the same as the trailer were displayed two weeks before playdate.

In the foyer cut-out stars were used bearing the names of stars, plus one large star bearing the name of the picture. Gourlay cut out the heads of some 60-odd stars. These, together with the name of the film, were pasted on the

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The Showman On :—

CANTEEN POSTERS : INSURANCE FOR LAUGHS : PRISONERS HELP

glass entrance doors. Above the doors was the wording, "Can You Name Them?"

He made a similar cut-out, framed it and displayed it in the canteen of a large factory. The workers were asked to name the stars, and the first six correct entries received seats to see the picture. In addition he arranged to have the songs and music from the picture "plugged" over the factory loud-speakers.

During the week the picture was playing, all display material from the foyer was used in a window tie-up with a chain-store, who displayed records and music from the film, together with theatre credit cards.

"The figure at the end of the run was most gratifying, and the result was a nice fat increase," wrote Gourlay.

Prologue to Trailer

MOST managers would accept the trailer issued by the film companies as a sufficient piece of work; not so T. W. Witty, of the Rex, Hull, when he knew that "A Song to Remember" was coming to his theatre.

Witty had an idea for a trailer to the trailer. He visualised a prologue, based on the title of the film, which covered famous songs to remember, such as "Tipperary," "There'll Always Be An England," "Land of Hope and Glory," with appropriate verbal and pictorial introductions.

This introductory item by Witty is designed to create atmosphere prior to the screening of the trailer, thus preparing the public for the film it is advertising. A few slides, the right kind of music, and that's all that is required to give the film a striking advance "build up." Cheap, but effective.

Chair Insurance

A BOLD but inexpensive stunt that recalls the halcyon days of showmanship was engineered by E. A. Hill, of the Odeon Capitol, Upminster, when he was putting over "The Fifth Chair" United Artists.

He took out an insurance policy with Lloyds underwriters which he prominently displayed in his foyer. It read, "This policy is to pay up to the sum of five thousand pounds (any one person £500) in the event of any one person in the audience of Odeon Capitol Cinema, Upminster, Essex, dying directly from laughter, while in the above kinema, as a result of showing of film entitled 'The Fifth Chair' during week commencing July 16, 1945."

Close by the enlargement of the policy, Hill had a display of four chairs and a large question mark. A large card above announced, 'A clue will be shown on the screen for two nights this week—where is the fifth chair? Guest tickets will be given to the first six persons who give the correct answer."

Both items created a great deal of interest and provided valuable advance publicity for the film.

Prisoners Helped

EXHIBITORS who look for a local tie-up are often rewarded beyond their expectations. A. E. Walker, of the Birks Cinema, Aberfeldy, had this experience when he made a special effort to put over M-G-M's "Barbary Coast."

Returned prisoners-of-war in the district were invited to attend a performance, at which the Provost and Council were present to welcome them. Incidentally, Walker completed his programme with a short by M. of I. which had been filmed locally—a good touch of showmanship.

There was no local paper in which he could advertise the show, but he canvassed the local shopkeepers with such effect that his average takings were increased by 27 per cent.

"The patrons enjoyed the whole show," he states, "because they expected to enjoy themselves, and the speeches and cheers for the prisoners put them in a receptive mood." There's a lot of showmanship wisdom in that remark.

Just a Tree

IN his circle foyer display L. S. Hodnett, of the Gaumont Palace, Middlesbrough, exploiting "A Tree Grows in Brooklyn" (20th-Fox), featured a real tree, which he had to go fifteen miles into the countryside to get.

On the return journey he had the small van and the big tree on it swathed in a banner that read, "This is the Tree That Grows in Brooklyn." Cut down to convenient size, the tree was set up against a background landscape done by a local painter, and cards bearing the names of the cast were hung upon it.

The display was floodlit by four 200-watt lamps from the floor, and looked very effective. Hodnett had a similar tie-up in a shop window, on a smaller scale. Both displays, he tells me, were widely commented upon in the town, and comments of that kind mean business.

RKO-Radio and Gaumont-British arranged a Dinah Shore singing contest to put over BELLE OF THE YUKON. Here are the winners at the Gaumont, York, Manager Brenk Symmons in centre. (Left) A tasteful window display for A PLACE OF ONE'S OWN (Eagle-Lion), arranged by R. Sidney Wilmot of the Odeon, Newcastle-on-Tyne

Competition Keenness

IT has been the aim of Ronald Brunt and his colleagues, E. L. Coombs and F. J. Barnett, at the Odeon, Blackpool, that make their club something more than just "Saturday Morning Pictures." Right from the club's start there have been competitions which have provided entertainment, instruction, and called for a great deal of skill.

For example, a recent "Safety First" Limerick competition received the backing of the Press—four hundred odd entries were received—who judged and published the names of the winners.

These efforts definitely come under the heading of exploitation. In nine months 42 in. of free publicity has been obtained in the evening Press, and the interest taken by adults in the children's efforts is most encouraging.

A recent example was the match-stick model-making competition. Following Press write-ups, etc., Mr. Brunt was obliged to satisfy the interested adults by making a foyer display of the winning models.

Showmanship Flashes

CREDIT goes to these showmen whose efforts were worthy of mention:—

N. L. Marcuson, of the Odeon, Blackpool, for his foyer display for "The Woman in the Window" (RKO).

W. G. Wilkinson, of the Hay Market (G.-B.), Norwich, for a display to advertise "A Tree Grows in Brooklyn" (20th-Fox).

H. Parkin, of the Regent, Bradford, for a good foyer display for Warner's "Constant Nymph."

R. C. Sidney Wilmot, of the Odeon, Newcastle-on-Tyne, for a tasteful shop window display to put over "A Place of One's Own" (Eagle-Lion).

Barbara Bradford, of the Plaza, Catford, for a foyer display to advertise Warner's "To Have and Have Not."

The Showman

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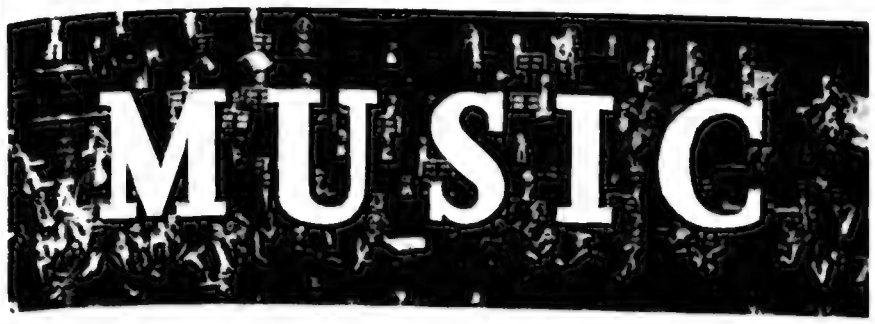

EDWARD O'HENRY, Secretary of A.T.O., writes:

PRE-WAR ATMOSPHERE AGAIN AS MORE ORGANISTS RETURN

IT is gratifying to perceive that there is a very definite return to pre-war normality (in the theatre organ sense) when one scans the *Radio Times* and finds that quite a few players have been demobbed or have returned to circulation and are back "on the console." All this is good news.

✱

Lewis Reopens Old Kent Road Organ

AFTER being out of use for several years, the three-manual, ten-rank Compton organ at the Old Kent Road Odeon-Astoria was reopened recently.

Johnson Lewis, guest organist, opened the show with his signature tune, "One Song," and then played "Pablo the Dreamer," "My Prayer" and "Tico Tico," while films were screened to build up the appropriate atmosphere.

Then he began the opening bars of Tschaikowsky's piano concerto while the stage lights went up to show William Gurney, A.R.C.M., at the stage piano in a futuristic setting consisting of double arches framing a dark centre.

✱

Putting Over Some Film Publicity

This was followed by a vocal selection, "Can't Help Singing," by Sandra Stuart, accompanied by Gurney. As it ended Lewis was seen behind the pierced cloth, seated at the stage console, from where he played a pot pourri from "Die Fledermaus," while the front cloth was raised to show a glitter-treated stage set.

The show finished with melodies designed to illustrate the kind of world people want after the General Election—"There's a New World Over the Skyline," "It's a Lovely Day To-morrow."

These tunes were played by the three performers. A panel in the back rose to show the figure of Britannia flanked by a pair of reclining bathing beauties as a finale.

✱

Johnson Lewis was trained in piano, organ and musical theory and practice at King Edward's College, Birmingham. He has been playing the organ since 1933, having broadcast from Birmingham with Reginald New more than twelve years ago.

He was resident organist at the Boscombe Astoria for five years, spent 18 months as guest organist with the Granada circuit and joined Odeon last September. At present he is stationed at the Streatham Astoria but will be doing some guest work at other halls on the circuit.

✱

Denmark's Organist From a London Gaumont

AN English kine-organist is now a guest organist at the Palladium, Copenhagen, but he is still in the R.A.F.

He is Terence Dene, who used to play at the Gaumont Palace, Chadwell Heath.

Terence has been given "star" billing. *My Radio Blad*, ran an illustrated story about his arrival, and the kinema management went all out to give him good publicity.

Dene, of course, wants to come back to Civvy Street—and Chadwell Heath!

He started his career when he was 17, playing with an orchestra at the Pavilion, Shaftesbury Avenue. Later, he played at the Carlton, Upton Park.

Terence was at the Gaumont Palace for five years until the outbreak of war, when he joined the Wandsworth Civil Defence. He later joined the R.A.F.V.R.

Dene has seen his full share of action. He was with a Tempest squadron on the Kent coast during the flying bomb attacks.

He has served in Holland, Germany and Denmark.

✱

Organist's Church Appointment

C. W. Wright Pitchford has been appointed organist and choirmaster at St. Margaret's, Ward End, Birmingham.

He has been organist and choirmaster at Ketley Methodist Church and St. Mary's, Red Lake, and organist at the Coliseum, Wolverhampton, and to the Droitwich Spa borough entertainments.

LATEST RECORDS

August Issues

RECORD issues for August contain little of immediate interest to those of us who are building up a library for kinema use, except one or two light numbers (mostly with vocal refrains) from current musical releases.

It would possibly be a good idea this month to glance through the manufacturers' complete catalogues and see if there are not any particular standard recordings that would be useful for the library.

For instance, some of the short popular classics ("Blue Danube," "Nutcracker Suite," "Finlandia," etc.) can be brought into use on the non-sync. on a number of occasions.

☆

These are the August issues that may interest kinemanager and kineorganist collectors:—

INVITATION TO THE DANCE (Berlioz), by the National Symphony Orchestra, on Decca K.1108. Suitability: Gay films, particularly at the moment "Waltz Time."

BLITHE SPIRIT (Addinsell), waltz and tune in G, from the film, played by Mantovani and his Orchestra on Decca F.8541. Suitability: Obvious use with the film.

THE MAN I LOVE (Gershwin), by Andre Kostelanetz and his Orchestra, on Columbia D.B.2182. Suitability: Light music for light, sophisticated romances.

WOULDN'T IT BE NICE and WE'LL GATHER LILACS, the former number from "Something for the Boys," both *without* vocal refrains, by Josephine Bradley and her Orchestra, on Decca M.W.323. Suitability: Useful "Start of day" music and fill-up for long intervals.

A FRIEND OF YOURS, with vocal refrain, by Carroll Gibbons and his Orchestra, on Columbia F.B.3130. Suitability: This tune is from "A Man Called Sullivan." There is a similar recording by Joe Loss and his Orchestra on H.M.V.B.D.5895.

YOU MOVED RIGHT IN, with a vocal refrain, by Harry Roy and his Band, on Parlophone F.2083. Suitability: Number is from Paramount's "Bring on the Girls." Harry Roy has only recently begun recording for Parlophone. His issues were formerly on Regal-Zonophone.

SHE'S GOT TWO OF EVERYTHING, recorded by George Formby from his film, "I Didn't Do It," on Regal-Zonophone M.R.3761. Suitability: Could be used in conjunction with exploitation for the Formby film.

P. Q. B.

Terence Dene, who used to play at the Gaumont, Chadwell Heath, snapped in Copenhagen, where he is guest organist at the Palladium

JOHN REYNDERS makes these

MUSICAL SUGGESTIONS FOR AUGUST 27 RELEASES

THE AFFAIRS OF SUSAN (Paramount)

CERT. A. Length 9,898 ft. Reviewed in KINE. May 24, 1945.

STARS.—Joan Fontaine and George Brent.

ATMOSPHERE.—Star-decked comedy, recounting the salient events in the crowded life of a young woman with four strings to her bow.

ORGAN.—"Caprice de Nanette," from "Petite Suite de Concert." (B. & H.)

NON-SYNC.—As organ, by Bournemouth Municipal Orchestra, on Columbia D.X651.

BLONDE RANSOM (G.F.D.-Universal)

CERT. A. Length 6,129 ft. Reviewed in KINE. June 28, 1945.

STARS.—Virginia Grey, Donald Cook and George Baker.

ATMOSPHERE. — Romantic comedy-melodrama, recording a series of minor explosions which occur when an attractive society girl, in order to help out a boy friend, "kidnaps" herself and demands a heavy ransom from her wealthy uncle.

ORGAN.—"Good-bye, Blues," quickstep. (F.D. & H.)

NON-SYNC.—As organ, on Columbia-Parlophone F.B.3126.

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MAJOR DAVIS RETURNS TO CROYDON KINEMA

MAJOR ALFRED DAVIS, after a holiday at Bognor Regis, will resume his duties as chairman and managing director of the Davis Theatre, Croydon. He was recently demobilised after having been Deputy Assistant Director of Army Kinematography at the War Office. During that period he was responsible for booking and supplying all entertainment films for the A.K.S. He previously served with the B.E.F. in France and Belgium and was at Dunkirk.

☆

Reg Barnes, for six years first projectionist for V. E. H. Cinemas, Ltd., at the Regal Cinema, Norwich, has been appointed Holiday Relief Manager to the Circuit.

☆

Major George Lodge, of the Imperial, Belfast, who did such remarkably good work during the war on behalf of the Ulster Home Guard and was awarded the M.B.E., was invested with his decoration by the King when His Majesty held an investiture during his recent visit to Belfast.

☆

Supervisor in Northern Ireland of ENSA and its chairman since the outbreak of war, **Alexander Dalzell, J.P.**, was decorated with the O.B.E. by the King during his recent visit to Northern Ireland.

☆

James Fitzpatrick is in Ulster to make a film in Technicolor for the Ministry of Information and the Ulster Tourist Development Association.

Sydney Box discussing an incident in his current production THE YEARS BETWEEN with Robert Graham his director of publicity. Michael Redgrave, Valerie Hobson and Flora Robson star in this screen version of Daphne du Maurier's present West End stage success

MAINLY ABOUT PEOPLE

Bernard Frisby Smith, who, for the last four years has been manager of the Ambassador, Slough, has taken over the management of the Odeon, Uxbridge. After 3½ years in the Royal Navy aboard H.M.S. *Nimrod* in the last war, Smith entered the business at the Exchange, Northampton.

He then went to the Broadway, Birmingham, which he opened in 1923, later taking over the Warwick, Birmingham, and in 1932 having joint supervision of the Scala and Rialto theatres, Coventry. He escaped when the Rialto was blown up in the Coventry blitz, and it was then that he came to Slough.

During his stay in Slough he has organised a children's kinema club.

Studio sets for the new M-G-M film, "The Green Years," based on Cronin's novel, as yet unpublished in Britain, will be based on actual Glasgow street scenes. **Mrs. Kathleen Bourne**, story editor for M-G-M, has been in the city covering the groundwork for the film. Included in her dossier for America is student life, the Irish boat, trains and uniforms and clothes in the West of Scotland from the 1902 period onward.

☆

The marriage took place at Newcastle Register office last week of **Richard S. Beresford**, house manager at the Odeon, Newcastle, and

Mark Ostrer, G.-B. chief, talks with his London managers at G.-B.'s Division I Luncheon held at Frascati's recently. The group includes (left to right), Messrs. Hookway, Cashier, Watson, Waller, E. Barry, Mark Ostrer, Elliot, Carpenter, Miss Linstead; Messrs. Watts, Thompson, A. J. Read, Ling, Cohen and Clare

W. H. Gwilliam has resigned his post as manager of the Albion, North Shields. The new manager will be **F. Tabrah**, who for thirty years has been general manager and licensee of the Keaton Assembly Hall, of Newcastle

☆

Warrant Officer **Ernest H. Jackson**, R.A.F. (Air Crew), has just been released after 5 years' service, during which he was a P.O.W. for 3 years and 8 months. He goes to Aberdeen on July 30 to let the Odeon projectionists in that city take a holiday.

W/O Jackson, who has been in the business since 1929, was chief at the Paragon, Glasgow, when he joined the Forces.

☆

"Len" Grice, of G.-B. Kalee, Birmingham, is steadily recovering from the attack of shingles which had temporarily put him out of action.

Edith Bowers, daughter of the late Mr. and Mrs. Bowers, of Sheffield.

☆

A nightwatchman at the Picture House, Paisley, **James Pope**, was found dead in the kinema last week. Mr. Pope, who was 62, had probably fallen from the roof above the stage.

☆

Assistant manager at the Waterloo (Crosby) Odeon kinema for the past twelve months, **W. L. Weston**, has been transferred to a similar post at the Odeon, Liverpool. The Waterloo Odeon staff made a presentation to him.

☆

The new manager of the Crosby Odeon, **W. Howarth**, presented four prizes to children of the Waterloo (Crosby) Odeon Club for collecting books in connection with the Borough Council's drive to obtain books for H.M. Forces. The four prize winners collected 1,955 books.

☆

The wife of Capt. J. K. Stafford Poole, only son of Bailie John Poole, prominent Scots exhibitor, has just given birth to a son. The youngster will presumably one day go in the Poole entertainment business, which dates back to 1837.

Capt. Poole, who was with the 8th Army in North Africa in charge of all kinemas and afterwards in the Orkneys. He is now on the Austrian Tyrol, living not far from Hitler's summer residence

☆

E. J. Hinge, managing director of the Stanley Rogers circuit and treasurer of the C.E.A., has been appointed a C.E.A. representative on the Wages Board for Unlicensed Places of Refreshment—embracing kinema cafés, among others—the second such board to be set up under the Catering Wages Act, 1943.

Mr. Hinge has been heard to advise those exhibitors who were considering starting cafés to "keep on thinking."

☆

On the morning of his wedding a week or so ago **R. S. Beresford**, acting house manager of the Odeon, Newcastle, received a wedding present from the firm: confirmation in his appointment, with a useful rise in salary.

This was another of those "happy coincidences" so frequent in the Odeon circle.

The staff presented Mr. Beresford with a silver salver and they put on a tea in the theatre's café during the afternoon "closed" period.

☆

Encouraging young people to take a critical interest in the kinema, **William Garlick**, new resident manager at Bury's Odeon, is to give a series of talks to members of Ashmeadow's newly formed film group.

Mr. Garlick, who is particularly keen to interest them in British productions, will give his first paper this month on theatre management.

Joan Blondell has the lead in the new 20th-Fox picture, DON JUAN QUILLIGAN

FILMS TO BE SCREENED BETWEEN THURSDAY AUGUST 9 AND FRIDAY AUGUST 17

Thursday

Wings of the Morning *(20th Century-Fox)*

Century Theatre. 10.30 a.m. and 2.30 p.m.
Cast: Annabella, Henry Fonda, Leslie Banks, Irene Vanbrugh, Stewart Rome, Harry Tate.

Thrills, romance and comedy, with the Derby at Epsom, Steve Donoghue riding the winner, combine with an absorbing story of a gypsy curse and some superb singing by John McCormack in the undoubted box-office appeal of the first full-length colour film to be made in this country.

Based on stories by Donn Byrne.

Derby Day and all the colourful atmosphere of Epsom Downs, with the late Steve Donoghue riding "Wings" to victory, is one of the highlights of this elaborate production.

Men in Her Diary *(G.F.D.)*

Leicester Square Theatre. 10.30 a.m.
Cast: Peggy Ryan, Jon Hall, Louise Allbritton, Eric Blore, Alan Mowbray, Ernest Truex, "Slapsie" Maxie Rosenbloom and Virginia Grey. **Director:** Charles Barton.

"Men in Her Diary" is a merry laugh hit dealing with a plain-Jane secretary who keeps a fantastic diary containing "details" of purely imaginary love affairs with the more attractive men of her acquaintance. When her employer finds his way into the pages of this embarrassing volume the sparks begin to fly—especially when his jealous wife reads the apparently incriminating data of a supposedly torrid association.

It is a case of divorce immediately, with the fatal diary as "Exhibit 'A,'" but complications are suitably ironed out by the climax, even though it is delayed by a bout of feminine hair-pulling in the best style of free-for-all.

Friday

Destiny *(G.F.D.)*

Private Theatre. 10.30 a.m.
Cast: Gloria Jean, Alan Curtis, Frank Craven. **Director:** Reginald Le Borg.

"Destiny," which affords Gloria Jean her first dramatic, non-singing rôle, concerns Alan Curtis, a criminal who is trying to go straight. Innocently implicated in a bank robbery, he takes to his heels and becomes a wanted fugitive. It is the inspiration of Gloria Jean, the blind daughter of Frank Craven, a farmer, that brings about a change in the savagely anti-social outlook of the runaway, who gives himself up, to clear the way for future happiness.

The Frozen Ghost *(G.F.D.)*

Private Theatre. 3 p.m.
Cast: Lon Chaney, Evelyn Ankers, Elena Verdugo, Tala Birell, Douglas Dumbrille. **Director:** Harold Young.

"The Frozen Ghost" is a new "Inner Sanctum" mystery, with Lon Chaney as a hypnotist who is obsessed with the idea that he has caused the death of one of his subjects during a trance. Shady gentlemen play upon this idea, hoping to drive him insane, in order that they can help themselves to his fortune.

Tuesday

Night Must Fall *(M-G-M)*

Private Theatre. 10.30 a.m. and 2.30 p.m.
Cast: Robert Montgomery, Rosalind Russell, Dame May Whitty, Merle Tottenham, Kathleen Harrison, and Matthew Boulton. **Director:** Richard Thorpe.

One of the first—and still one of the greatest—of the screen's psychological thrillers returns to the screen with the reissue of that gripping and macabre masterpiece, "Night Must Fall."

Based on the world-famous play by Emlyn Williams, the film is famous for the performance given by Robert Montgomery, who, previously identified with light-hearted "play-boy" characterisations, made an astonishing histrionic volte-face to play Danny, the murderer-"hero" of the story.

Army Wives *(Pathe-Monogram)*

Studio One. 10.45 a.m.
Cast: Elyse Knox, Marjorie Rambeau, Rick Vallin and Dorothea Kent. **Director:** Phil Rosen.

"Army Wives" depicts in terms of hilarious comedy the predicaments that befalls two girls who try to find accommodation near their husbands' Army station. They find that they are two among hundreds of other Army wives looking for rooms, and how they solve the problem adds an original twist to the story.

Elyse Knox, one of Monogram's up and coming stars, plays the leading rôles opposite Rick Vallin, a promising newcomer to stellar rôles.

Follow the Leader *(Pathe-Monogram)*

G.-B. Theatre. 2.30 p.m.
Cast: The East Side Kids, with Joan Marsh, Jack La Rue and J. Farrell McDonald. **Director:** William Beaudine.

The ever-popular East Side Kids, headed by Leo Gorcey as Muggs, put over comedy and drama in "Follow the Leader."

Muggs is seen home on leave from the Army, and he has not been home more than a few hours before he becomes involved in a series of warehouse robberies, a mystery he proceeds to solve in a successful but highly amusing manner.

There are laughs and fights throughout this snappy comedy, and the story is given added strength by the first-class acting support.

Home Sweet Home *(Butcher)*

Palace Theatre. 2.30 p.m.
Cast: Frank Randle, Nicolette Roeg, Anthony Pendrell, Stan Little, H. F. Maltby, Hilda Bayley, guest artists Rawitcz and Landauer, Arnley and Gloria. **Director:** John E. Blakeley.

"Home Sweet Home" is a strong combination of robust box-office comedy with powerful radio and variety appeal. Frank Randle, whose successes in Butcher's popular "Somewhere" series of comedies, ensure a ready welcome everywhere, has the rôle of a doorkeeper at a piano factory which is visited by many leading artistes, including the world's greatest duo-pianists, Rawitcz and Landauer. He takes a hand in straightening out the love affairs of his employer's son and thus with love, music and song frolics through a series of misadventures of the sure-fire laugh-creating type. Helen Hill, the vocalist, Cecil Frederick and Bunty Meadows of radio renown, Donovan and Byl and Arnley and Gloria provide a strong musical and novelty appeal.

Wednesday

Strange Illusion *(Pathe-PRC)*

Studio One. 10.45 a.m.
Cast: James Lydon, Sally Eilers, Warren William and Regis Toomey. **Director:** Edgar G. Ulmer.

"Strange Illusion" gives James Lydon a really adult and very dramatic rôle as a young man who feels convinced that his father did not die of natural causes and was in some mysterious manner murdered. His mother, and particularly the family doctor, think at first that the boy is suffering from the effects of overwork. How he finally proves his theory builds up to a highly dramatic finish.

G.I. Honeymoon *(Pathe-Monogram)*

G.-B. Theatre. 2 p.m.
Cast: Gale Storm, Peter Cookson and Arline Judge. **Director:** Phil Karlstein.

In "G.I. Honeymoon" Gale Storm proves that she can play comedy equally as well as she can put over drama.

Here she is teamed with Peter Cookson in a merry farce that is built very much on the lines of the traditional British stage comedy with its train of amusing and embarrassing incidents which lead the two stars in and out of a series of hilarious matrimonial difficulties. It is the story of the complications that ensue when an Army officer's wife, played by Gale Storm, rents a flat that is in reality a gambling club, and she has to do some very quick thinking when some doubtful members of the club arrive at the same time as the senior officers in her husband's unit, for whom she is giving a party.

The Valley of Decision *(M-G-M)*

Private Theatre. 10.30 a.m. and 2.30 p.m.
Cast: Greer Garson, Gregory Peck, Donald Crisp, Lionel Barrymore, Preston Foster, Gladys Cooper and Marsha Hunt. **Director:** Tay Garnett.

The film adaptation of "Valley of Decision," the Marcia Davenport best seller, is wholesome drama—a story of love and conflict.

Thursday

Rogues' Gallery *(Pathe-PRC)*

Studio One. 10.45 a.m.
Cast: Frank Jenks, Robin Raymond, H. B. Warner. **Director:** Albert Herman.

"Rogues' Gallery," which exploits a plot in which snappy comedy and witty dialogue add relief to the more dramatic moments of the story.

The story deals with the adventures of a girl reporter and Press photographer who manage to get themselves thoroughly mixed up with a murder mystery when they are sent to get an interview with a well-known scientist.

Bewitched *(M-G-M)*

Private Theatre. 10.30 a.m. and 2.30 p.m.
Cast: Phyllis Thaxter, Henry Daniels, Jun., Horace McNally, Edmund Gwenn, Kathleen Lockhart, Addison Richards. **Director:** Arch Oboler.

Dual personality characters have always been popular with screen audiences, and in "Bewitched" Metro-Goldwyn-Mayer again gives theatregoers this always engrossing and extremely melodramatic type of plot with a new twist; the central character is a mild, likeable girl whose other personality is marked by sudden urges to kill.

Henry Daniels, Jun., shares leading man honours with Horace McNally, formerly of the New York stage, while Edmund Gwenn steps into an interesting characterisation as the psychiatrist who treats the strange young girl.

Dillinger *(Pathe-Monogram)*

Palace Theatre. 2.30 p.m.
Cast: Lawrence Tierney, Anne Jeffreys, Edmund Lowe, Eduardo Ciannelli, Marc Lawrence and Elisha Cook, Jun. **Director:** Max Hosseck.

"Dillinger," the high-light of the new Pathé Trade show group, has not only created records throughout the States, but it has started a new cycle of gangster dramas.

Lawrence Tierney and Anne Jeffreys co-star in this picturised biography of the notorious gangster.

The story follows the life of Dillinger, from his first petty robbery to the dramatic moment when he was caught by the police leaving a kinema accompanied by the famous "woman in red," who was instrumental in giving him away to the F.B.I. Edmund Lowe, Eduardo Ciannelli, Marc Lawrence and Elisha Cook, Jun., play the rôles of Dillinger's henchmen.

It's in the Air *(Equity British)*

G.-B. Theatre. 2.30 p.m.
Cast: George Formby, Polly Ward, Garry Marsh, C. Denier Warren, Eliot Makeham. **Director:** Anthony Kimmins.

This picture, which was a big box-office success when first issued, depicts George in his endeavours to be accepted as a R.A.F. recruit.

Friday

There Goes Kelly *(Pathe-Monogram)*

Studio One. 10.45 a.m.
Cast: Jackie Moran, Wanda McKay and Sidney Miller. **Director:** Phil Karlstein.

This comedy-mystery introduces a new team of young comedians in Jackie Moran and Sidney Miller, who play the rôles of two employees of a radio station who get into trouble through the over-zealous attempts of the one to put his very amateur act over the air. Complications, however, really begin when not one murder, but several, take place at the studio, and the pair must needs take up amateur sleuthing with the result that they very nearly become implicated themselves. It is fast and merry humour, and Wanda McKay puts over several popular numbers.

Range Law *(Pathe-Monogram)*

Pathé's Own Theatre, Film House. 2.30 p.m.
Cast: Johnny Mack Brown, Raymond Hatton and Sarah Padden. **Director:** Lambert Hillyer.

Brown is seen as the protector of an old rancher who is falsely accused of a murder, and with Raymond Hatton as his faithful partner sets about the difficult task of clearing the cattlemen. There are many "tough" fights and some hard riding before the real murderer is found.

FORTHCOMING TRADE SHOWS

DATE.	TIME.	PLACE.	TITLE OF FILM.	SHOWN BY.	STARS.	CERT.
		LONDON.				
Tues., Aug. 14	10.45 a.m.	Studio One	Army Wives	Pathe	Elyse Knox	—
,, ,, 14	2.30 p.m.	G.B. Theatre	Follow the Leader	Pathe	East Side Kids	—
,, ,, 14	2.30 p.m.	Palace	Home Sweet Home	Butcher's	Frank Randle	—
,, ,, 14	10.30 a.m. & 2.30 p.m.	Own Theatre	Night Must Fall	M-G-M	———	—
,, ,, 14	10.30 a.m.	Leicester Sq. Th.	They Knew Mr. Knight	G.F.D.	Nora Swinburne	—
Wed., ,, 15	10.30 a.m. & 2.30 p.m.	Own Theatre	The Valley of Decision	M-G-M	Greer Garson	A
,, ,, 15	10.45 a.m.	Studio One	Strange Illusion	Pathe	James Lydon	—
,, ,, 15	2.30 p.m.	G.B. Theatre	G.I. Honeymoon	Pathe	Gale Storm	—
Thur., ,, 16	10.30 a.m. & 2.30 p.m.	Own Theatre	Bewitched	M-G-M	Phyllis Thaxter	—
,, ,, 16	10.45 a.m.	Studio One	Rogues Gallery	Pathe	Frank Jenks	—
,, ,, 16	2.30 p.m.	Palace Theatre	Dillinger	Pathe	Lawrence Tierney	—
,, ,, 16	2.30 p.m.	G.B. Theatre	It's in the Air	Equity British	George Formby	—
Fri., ,, 17	10.45 a.m.	Studio One	There Goes Kelly	Pathe	Jackie Moran	—
,, ,, 17	2.30 p.m.	Own Theatre	Range Law	Pathe	Johnny Mack Brown	—
		BIRMINGHAM.				
Tues., Aug. 14	10.30 a.m.	Scala	The Master Race	RKO Radio	George Coulouris	—
,, ,, 14	10.30 a.m.	Futurist	Home Sweet Home	Butcher's	Frank Randle	—
Wed., ,, 15	10.30 a.m.	Scala	The Naughty Nineties	G.F.D.	Abbot and Costello	—
,, ,, 15	10.45 a.m.	Futurist	The Wedding Night	International	———	A
Thur., ,, 16	10.30 a.m.	Futurist	Pan Americana	RKO-Radio	Phillip Terry	—
Fri., ,, 17	10.30 a.m.	Futurist	The Valley of Decision	M-G-M	Greer Garson	—
,, ,, 17	10.45 a.m.	Scala	Swiss Family Robinson	International	———	—
		CARDIFF.				
Tues., Aug. 14	10.30 a.m.	Park Hall	Pan Americana	RKO-Radio	Phillip Terry	—
,, ,, 14	10.30 a.m.	Olympia	Son of Lassie	M-G-M	Peter Lawford	—
,, ,, 14	11 a.m.	Odeon	Home Sweet Home	Butcher's	Frank Randle	—
Fri., ,, 17	10.45 a.m.	Park Hall	Splendour	Grand National	Joel McCrea	—
,, ,, 17	10.45 a.m.	Empire	The Naughty Nineties	G.F.D.	Abbot and Costello	A
		GLASGOW.				A
Tues., Aug. 14	10.30 a.m.	Playhouse	The Cheaters	British Lion	Joseph Schildkraut	—
,, ,, 14	10.45 a.m.	Regal	Home Sweet Home	Butcher's	Frank Randle	—
,, ,, 14	10.45 a.m.	La Scala	Splendour	Grand National	Joel McCrea	—
Wed., ,, 15	10.30 a.m.	Ritz	The Master Race	RKO-Radio	George Coulouris	A
,, ,, 15	10.45 a.m.	New Savoy	The Naughty Nineties	G.F.D.	Abbot and Costello	—
Fri., ,, 17	10.30 a.m.	Regal	The Valley of Decision	M-G-M	Greer Garson	A
		LEEDS.				—
Tues., Aug. 14	10.30 a.m.	Tower	Captain Eddie	20th Century-Fox	Fred MacMurray	A
,, ,, 14	10.45 a.m.	Ritz	Home Sweet Home	Butcher's	Frank Randle	—
Wed., ,, 15	10.30 a.m.	Tower	The Brighton Strangler	RKO-Radio	John Loder	—
,, ,, 15	10.45 a.m.	Ritz	The Naughty Nineties	G.F.D.	Abbot and Costello	A
Thur., ,, 16	10.30 a.m.	Ritz	Son of Lassie	M-G-M	Peter Lawford	—
Fri., ,, 17	10.30 a.m.	Tower	Pan Americana	RKO-Radio	Phillip Terry	—
,, ,, 17	10.30 a.m.	Ritz	Bewitched	M-G-M	Phyllis Thaxter	—
		LIVERPOOL.				
Tues., Aug. 14	10.30 a.m.	Futurist	The Master Race	RKO-Radio	George Coulouris	—
Thur., ,, 16	10.45 a.m.	Scala	The Naughty Nineties	G.F.D.	Abbot and Costello	A
Fri., ,, 17	10.30 a.m.	Scala	The Valley of Decision	M-G-M	Greer Garson.	—
		MANCHESTER.				
Tues., Aug. 14	10.30 a.m.	Theatre Royal	Pan Americana	RKO-Radio	Phillip Terry	—
,, ,, 14	10.45 a.m.	Gaiety	Gaunt Stranger	Renown	Alexander Knox	A
,, ,, 14	11 a.m.	Market St. P.P.	I See Ice	Equity	George Formby	—
Wed., ,, 15	10.45 a.m.	Gaiety	Son of Lassie	M-G-M	Peter Lawford	—
,, ,, 15	10.45 a.m.	Theatre Royal	The Naughty Nineties	G.F.D.	Abbot and Costello	A
Fri., ,, 17	10.45 a.m.	Gaiety	Bewitched	RKO-Radio	Phyllis Thaxter	—
		NEWCASTLE.				
Tues., Aug. 14	10.30 a.m.	Essoldo	The Master Race	RKO-Radio	George Coulouris	—
,, ,, 14	10.30 a.m.	Stoll	Home Sweet Home	Butcher's	Frank Randle	—
Wed., ,, 15	10.30 a.m.	Grainger	Son of Lassie	M-G-M	Peter Lawford	—
,, ,, 15	10.45 a.m.	Essoldo	The Naughty Nineties	G.F.D.	Abbot and Costello	A
Fri., ,, 17	10.30 a.m.	Essoldo	Bewitched	M-G-M	Phyllis Thaxter	—
		NOTTINGHAM.				
Tues., Aug. 14	10.30 a.m.	Scala	Son of Lassie	M-G-M	Peter Lawford	—
,, ,, 14	10.45 a.m.	Elite	Identity Unknown	British Lion	Richard Arlen	A
Wed., ,, 15	10.30 a.m.	Carlton	The Master Race	RKO-Radio	George Coulouris	—
,, ,, 15	10.45 a.m.	Scala	Hitchhike to Happiness	British Lion	Al Pearce	U
Thur., ,, 16	10.30 a.m.	Elite	The Cheaters	British Lion	Joseph Schildkraut	U
Fri., ,, 17	10.30 a.m.	Elite	Pan Americana	RKO-Radio	Phillip Terry	—
,, ,, 17	10.45 a.m.	Carlton	Home Sweet Home	Butcher's	Frank Randle	—
,, ,, 17	10.45 a.m.	Scala	The Naughty Nineties	G.F.D.	Abbot and Costello	A
		SHEFFIELD.				
Tues., Aug. 14	10.30 a.m.	Cinema House	Pan Americana	RKO-Radio	Phillip Terry	—
Wed., ,, 15	10.30 a.m.	Cinema House	The Master Race	RKO-Radio	George Coulouris	—
Thur., ,, 16	10.45 a.m.	Cinema House	The Naughty Nineties	G.F.D.	Abbot and Costello	A
Fri., ,, 17	10.30 a.m.	Hippodrome	The Valley of Decision	M-G-M	Greer Garson	—
,, ,, 17	10.45 a.m.	Regent	Home Sweet Home	Butcher's	Frank Randle	—

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The
IDEAL KINEMA
RECORD OF MODERN PRACTICE IN ARCHITECTURE AND TECHNICS
Architectural Editor: George Coles, F.R.I.B.A.

VOL. I | AUGUST 9, 1945 | No. 121

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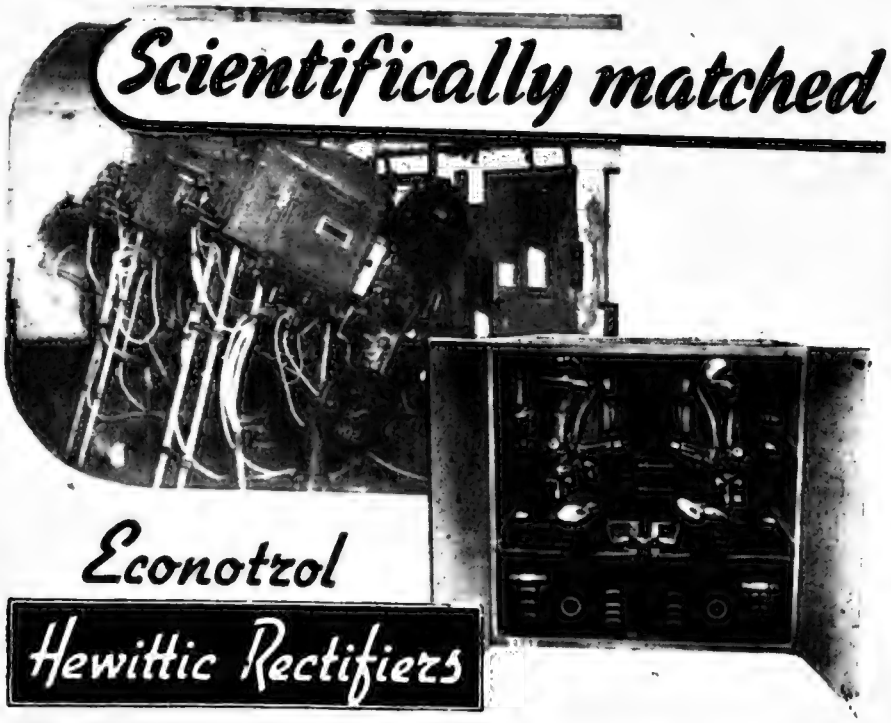

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Published by KINEMATOGRAPH PUBLICATIONS, LTD.,
93 Long Acre, W.C.2
Telephone: Temple Bar 2468
Acting Editor: James Benson
Advertisement Manager: R. E. Southworth

Observations

ONE of the most encouraging items of news for people who own war-damaged buildings of any kind was the scheme made public last week for training ex-Service men in the building trades. The need for domestic dwelling houses is undoubtedly the energising factor behind the scheme, and the publication of preliminary details within three months of VE-Day shows that keen attention has been given to the problem behind the closed doors of Government departments.

The particular interest of the kinema exhibitor in the scheme lies in the fact that when the supply of dwelling houses comes nearer the level of demand, the workmen employed upon them will be available to repair the ravages of war upon other buildings, thus bringing nearer the day when complete rehabilitation of kinemas and other business premises can be carried out.

Problems connected with the supply of building material will exist for some time: a number of rehousing schemes have been delayed owing to the indulgence in go-slow loading supply ships. This is now being dealt with. It is to be hoped, however, that these petty hindrances may be swept away as the new Government with its tremendous majority tackles the task to which it has pledged itself. Film entertainment houses with their wide appeal to those who labour with their hands should receive kindly attention when labour and material are in more liberal supply, and it is possible to see within measurable distance of time the kinema contributing by its gaiety of appearance to the more cheerful appearance of our towns.

THEODOLITE.

PREPARING SURFACES FOR DECORATION

Oil and Smoke-Stain Problems

By ELLIOTT HAMMETT

QUITE a large proportion of the inquiries which reach the editor of the IDEAL KINEMA during recent months call for advice on decoration, an evidence that exhibitors are anxious to restore the pre-war appearance of their kinemas before deterioration of the weather places such decoration out of the question. Both exteriors and interiors are the subject of inquiry, and an endeavour is made in the present article to meet some of the difficulties. These are not mainly connected with labour, although in many districts this problem is serious; rather they concern the treatment of surfaces damaged by wet, or in the case of war damage, by smoke or oil. A further difficulty, confined to districts near the sea, is that arising from the use of sea-water, or what is called estuarine water for fire-fighting.

Cleaning Exteriors

Take exteriors first. Until labour becomes more plentiful, large-scale treatment of an exterior is almost out of the question. In pre-war days, the water and steam processes of exterior cleansing were familiar enough, with the scaffolding and generally wet appearance below or the hiss of escaping steam above. Such treatment is not likely to be with us on a large scale for some time, so can for the present be passed over. Yet water, applied with care, can make a real difference on small areas, preparing the surface and rendering it easy to apply brushes for the removal of whatever deposit it is sought to clear away.

There will be a temptation, where the discoloration is difficult to eradicate, as, for instance, that caused by smoke, to employ chemical cleaning agents. This should be resisted for the most part, especially if the surface is absorptive, as whether caustic soda, washing soda or soda ash is employed among alkalis, or such acids as spirits of salts or hydrofluoric acid, there is the danger of leaving in the pores of the material harmful deposits capable of disintegrating the material and making its presence evident in subsequent decoration If these are employed it is essential that a thorough rinsing with plain water must follow

Removing Oil Stains

Water applied to a surface damaged by oil stains will be ineffective. Volatile organic solvents must be used, such as carbon tetrachloride or benzine. They have the advantage of evaporating without leaving any harmful constituent behind. Tetrachloride is non-inflammable and should be used in preference to benzine or petroleum spirit, and if used in a confined space good ventilation should be provided, whatever solvent is used.

Poulticing Bad Cases

Where stains are very bad or are deep-seated, recourse must be had to "poulticing." The surface must be thoroughly wetted with the solvent and a "poultice" of whiting and the solvent worked into a stiff paste applied immediately with a trowel, and when the dissolved oil is brought to the surface it can be brushed off with the whiting. This is obviously a treatment for small areas at a time. If the surface which is to be treated is a dark brickwork, finely powdered brick may be substituted for the whiting, as this will leave a patch contrasting less with the main surface. Patches will weather away with time or may be scrubbed away.

Repairs Come First

To come within the building, where decorations have been rendered unsightly by stains, it is obviously no use decorating over old stains unless and until the cause of the discoloration is first removed. If the building is not thoroughly watertight it must be made watertight first of all; if there is a plumbing weakness anywhere, this must be repaired.

The next point is what sort of damage has been caused by the continued dampness to the plastering. Is it loose and likely to come away? In the case of a plaster ceiling, have wads become weakened by wet or by traffic overhead or by vibration from near-by bombing? Or if sea or estuarine water has been used by the fire-fighting services, how are the frequently recurring damp patches to be eradicated? Have plasterboards lost a high proportion of their strength through alternative wetting and drying? If so, they become unsatisfactory bases for plastering.

Sea-Soaked Surfaces

Fortunately, the number of instances of impregnation of plaster by deliquescent salts

Continued on page lix

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MAKING THE BEST OF THE LIGHT-LOAD

The Value of the Fluorescent Tube

IN the coming winter evenings the kinema-going public will expect to see an improvement in the lighting of entrance vestibules and foyers. The black-out made it necessary to reduce the lighting to the barest minimum in the entrance vestibule because the constantly opening and shutting of the doors to the street allowed light to escape. The lighting in balcony foyers was often very little better for fear of showing a light and causing trouble with the local warden.

The disappearance of the black-out restrictions, however, does not mean that we can

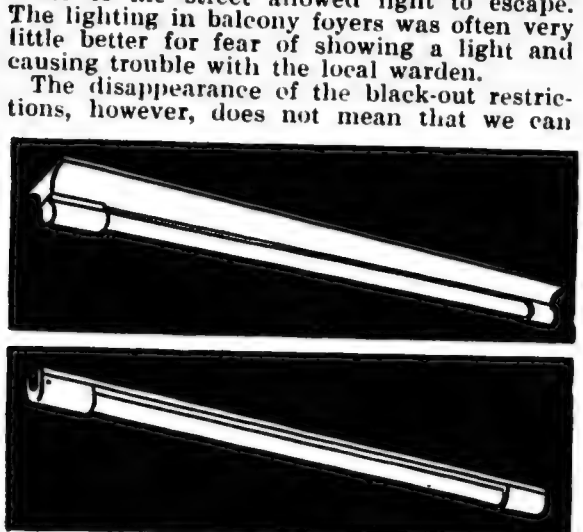

Fig. 1

replace all those lamps which have been stored away for nearly six years. We are not yet at liberty to restore the pre-war standard of illumination, and from the sobering reports of the coal situation it may be many months before this is possible.

Statutory Rules and Orders, 1943, No. 1,210, is still enforced and therefore the intensity of the lighting in places of entertainment is restricted to the use of lamps which will not consume, in the aggregate for every square foot of area actually illuminated, any greater power than one watt.

This is irrespective of the type of lighting fittings and the nature and tint of the glass—whether the lighting is by means of laylights or concealed troughs behind cornices; in fact, the efficiency of the existing scheme does not enter into the regulation, it is without doubt a very necessary one at the moment and therefore we must see how we can make the best of it.

The Fluorescent-Tube Lamp

Just before the war the 80-watt fluorescent lamp was invented. It is a gaseous discharge lamp which works at a pressure of from 200 to 250 volts, and for the benefit of those who are not familiar with its appearance it consists of a glass tube 5 ft. long and 1½ in. diameter, coated on the inside with a mixture of fluorescent powders and filled with mercury vapour and a small quantity of argon gas.

During the war it has been used extensively in industry, and to conserve supplies purchase was restricted to those engaged on essential works. The reason for this was that the nature of the light produced appertained to daylight and was therefore ideal for certain types of inspection processes, and in places where natural daylight had to be excluded.

A few months ago the embargo on the sale was lifted and the lamps were available to the general public. Supplies are still somewhat limited, but a purchasing licence is no longer necessary.

The Warm-White Type

The effect of this original lamp may be considered too cold for decorative purposes, but in December, 1944, a new colour known as "warm-white" was introduced which makes the lamp very suitable for many non-industrial applications.

The great advantage of the fluorescent lamp compared with the metal filament lamp is that its light output is approximately twice that of the latter. Initially, the output is greater than this, but it depreciates rather rapidly during the first 200 hours of life; it then settles down to a steady fall until the end of its normal life, when the output is about 70 per cent. of the original.

Control Gear

The disadvantages are that it is manufactured only in the one size at present and accommodation must be found for the control gear which consists of a choke, a starting switch, a power factor correction condenser and a suppressor condenser.

From the foregoing, it seems that the warm-white fluorescent lamp is the answer to the problem of how to get more light without contravening S.R.O., 1943, No. 1,210, provided they can be installed without drastic disturbances to the decorati will satisfactorily repay their initial at least be equivalent in illumination pre-war standards.

The three types of lighting general in foyers and vestibules are direct and lighting fittings, laylights and corn ing. Let us deal with each case separ

Adapting Fittings to the Lamps

Very few lighting fittings using ment lamps are either suitable or large for 5-ft. fluorescent tubes. Some of type fittings could quite easily be adap this will depend on their size. It is to purchase decorative fittings to a date the fluorescent tube, but produ limited and therefore in most kinem will be no alternative but to instal th without fittings. Although this is sidered ideal, the effect can be plea decorative, and a standard fitment hardly be termed a fitting) can be p consisting of a length of metal troug B.C. lampholder at each end and p for the starter switch and suppressi denser. Examples are shown in Fig. example of a typical lighting fitting i in Fig. 2.

A suitable position must be found control gear for each lamp. Where a void above the ceiling it can be ho the void adjacent to its lamp, but whe is no void it will have to be placed in a position, and here some difficulty experienced with the wiring as a pha neutral cable must be run from eac to its control gear. The dimensions control gear are approximately 8 in. b by 5 in.

Laylight Requirements

The change-over from metal filament to fluorescent tubes is comparatively a laylight. For even illumination the ways spacing of the lamps should be 1½ times as great as the mounting heigh the glass. If the laylight is of such a that the lamps have to be placed end

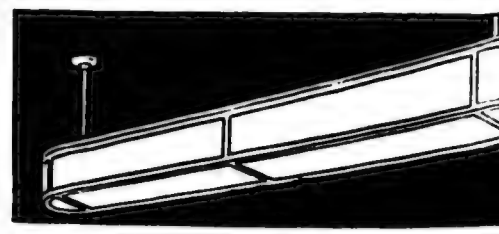

Fig. 2

they should be allowed to overlap slig prevent dark spots occurring on the The space above the glass should closed with a fireproof boarding pain white, but as the laylight is often admit daylight it is not possible to p complete enclosure. If this is so,

Continued on page ix

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PLANNING KINEMAS IN SOVIET RUSSIA

Competition for 600-Seater Design

IN preparations for a bold scheme of erecting kinemas in towns and villages throughout Soviet Russia, a nation-wide competition for architects has been instituted by the Soviet Kinematography Committee.

Competitors had to produce plans for buildings with a seating capacity of five to six hundred people, and to bear in mind the wide difference in the requirements of a town within the Arctic Circle and those of a community in the far South—in Georgia, for instance—or in Central Asia.

Variety of Need

When the prizes have been allocated the plans will be presented to the district for which they are most suitable and construction will begin. While still occupied with prosecuting the war against Germany in its closing stages, kinemas have been built in a number of townships. The *Soviet News* reports that a small picture house seating 200 has been built on Tyuleni Island in the Caspian Sea for fishermen and their families, and that at Kokand, in the Central Asiatic Ferghand Region, a children's kinema, accommodating 300 has been erected—the first of its kind in the Uzbek Republic.

Quite a crop of kinemas of the "intimate" sort, seating only about three hundred, is springing up at Chelyabinsk, to serve the workers' settlements there. Altogether, a dozen new kinemas are to go up this year. Factory workers are reported to be putting in hours of voluntary overtime to hurry up the completion of the buildings.

A well-designed kinema has replaced the one the Germans destroyed in Velikiye Luki and Nikolayev is to have one costing two and a half million roubles.

Children's Kine

Five of the Kuibyshev kinemas are exclusively for children. During the intervals concerts are given by pupils from the music schools or members of young people's amateur art circles.

One of the most popular picture houses in Moscow is the Art Cinema, where patrons are able to meet stars and directors as well as see the film shown

Another of Moscow's "de luxe" kinemas is the Central, which gives seven shows a day, catering for six thousand people. The Uran specialises in musical programmes before the film show.

The largest kinema in the capital, the Udarnik, caters for 15,000 people a day, and runs regular matinees for children. It encourages amateur art clubs at factories, schools and "Pioneers' Palaces" to put on shows in the foyer, and runs chess tournaments for its young patrons.

Yearly Awards

A red banner is awarded each year by the Trade Union of Film-Photo Workers to the most go-ahead kinema in the Moscow Region. The Coliseum won the banner this year for the third time running.

The Government Cinematography Committee awards a banner each year to the best kinema house in the U.S.S.R. The winner is invariably the Moscow Metropole.

The challenge banner of the kinema administration of the Moscow Soviet is at the Tagansky Cinema. It is an acknowledgment of a rather remarkable feat—without cancelling a single performance, the staff renovated and re-equipped the theatre, installed a fine new screen, and laid out a garden with flower beds and fruit trees around the building.

PACKAGES FOR THE TROPICS

B.S.I. Advisory Code

Experience in the Far East has shown that much higher standards of preservation and packaging are essential to ensure that vital equipment reaches the tropics in good condition. Accordingly, at the request of the Anglo-American Packaging Committee of the Ministry of Production, B.S.I. has now prepared and published a tropical packaging supplement to the Code. It is called Supplement No. 2 to B.S. 1133, with an explanatory sub-title "Recommendations for Preservation and Packaging for Tropical Theatres of War."

The Packaging Code itself dealt fully with the problems of mechanical protection. The Supplement, which supersedes the interim Supplement No. 1 published late last year, deals specifically with the problems of the tropics, and while it has not been possible to cover every item of Service equipment, recommendations are nevertheless given for the preservation and packaging of a wide range of typical items, including armaments; electrical and telecommunications stores; motor transport, mechanical, optical, and medical equipment; and leather and textiles. In all, under these heads, some 1,560 individual items are listed, with a "potted" specification opposite each item for its treatment and packaging.

A table is included in the introduction giving details of the whole range of preservative and packaging materials which are normally specified by Government Departments. Each material is given its specification number and title, and there are short notes on methods of application.

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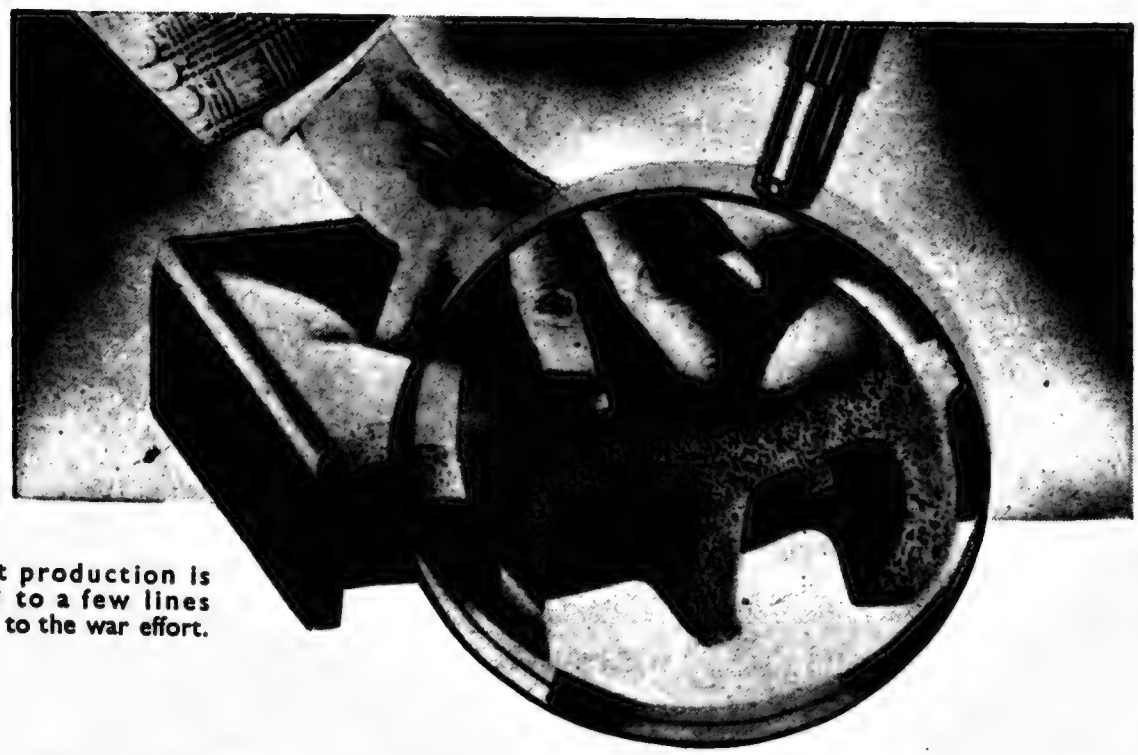

Present production is limited to a few lines essential to the war effort.

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INTERPRETING A MUSICAL WORK

By EDWARD O'HENRY

FOLLOWING his introductory article last month on registration and tone colour and the methods by which the organ's resources can be best exploited, Edward O'Henry this month emphasises the importance of the executant thoroughly understanding the composer's mind in writing the musical work to be played.

A complete and satisfying musical performance depends mainly upon two things, (1) the skill with which the executant controls the instrument, and (2) the amount of insight possessed by him (or her) into the mind of the composer whose work is being played. Control is exercised by hands and feet, schooled to their tasks by long practice and experience. This should lead to an easy flow of action, and whether they are used separately or in co-operation there should be no ostentatious display of movement—a display which is sometimes a camouflage for a lack of ability. Footwork should never thrust itself into notice, and the performer should allow his expressive back to provide its own eloquence without adding to it by moving arms and legs unnecessarily.

Dissecting the Work

As very little music has been written for the kinema organ it is necessary for the performer to study closely the work he intends to present and separate the component parts of soprano, alto, tenor and bass to be interpreted by the proper medium. Bass to the feet, tenor and alto to the left hand, and soprano, either in single notes, thirds or sixths for the right hand.

The synchronization of the hands must be arranged, for the left in chords and for interpreting interior harmony, often in inversions of the original, plus rhythm; and for the right with musical effects and phrasing. Too much emphasis cannot be placed upon left-hand progressions, either legato or semi-staccato and right-hand phrasing.

The Test of Phrasing

In musical performance the ultimate test is phrasing. Each individual composer lays down in the score all the injunctions in musical terms of what he is trying to convey, the length and breadth of the phrases, the rise and fall of cadence, the tempo and the loudness or softness therein, but . . . . he is still entirely in the hands of the performer. Years ago I was given the injunction "you play yourself," and if I failed at first to understand that injunction I have since learned a great deal about what it entails, because this is the essence: It is the perception of the individual which will indicate just what is meant by "the interpretation of the written note" as distinct from just the written note!

Take as a sample "La Cinquantaine," by Gabriel-Marie. Actually this is a small orchestra item, with the subject given out by the flute, and after the eighth bar the bassoon is added. After the first sixteen bars the opening theme is answered, amplified by the violin and oboe, and then in the last eight bars before the double bar back to flute and bassoon. This first sixteen-bar phrase and its answer, although legato, is more noticeable played slightly staccato on the organ, because in the case of both flute and bassoon, when actually blown by the performer, a greater attack is possible. This upon an organ with a definite wind pressure from bellows to chest is virtually impossible. At the "tutti" on page 3 the first four bars are definitely legato and sonorous, and the following eight in similar form to the opening.

Piano-Conductor Cues

In the piano-conductor part cues are indicated, and, indeed, are the only indication for the solo performer apart from the idiom of the notation, which, by and large is unmistakable. This piece is easy on the ear and not difficult to perform, but perhaps its very simplicity makes it hard! In this type it is absolutely essential not to add any frills or elaborations upon the subject; it is not a theme and variations, but just a theme, and if it can be approached without ostentation will repay simplicity in performance. One can find a deal of music that "has nothing to say for itself," although it may be saying a lot, and loudly at that, with a great amount of fuss, and one must learn to discriminate between articulate and verbose.

Listen to Learn

Speaking as a student and a performer, it is almost impossible to "hear" too much music, and I would add to this statement, "regardless of the medium." How is it possible so to acquire the art unless you actually listen a great deal? . . . if possible, directly by seeing the executant at his task. To become a true judge you *must* listen, and if further emphasis is needed, ask yourself "How can I form an opinion if I neglect to study the very performances upon which opinion as such is based?" All that a skilled executant does should be carefully noted and analysed, and if when the performance is over you can say "I shall benefit by what I have seen and heard," no greater compliment could be paid.

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COMPTON PLANS
For Post-war Kinema Organs

There are reliable indications in many directions that the theatre organ will be a standard item of equipment in new kinema theatres which are now on the drawing-board, and although the actual manufacture of organs is not yet possible owing to the continued demands of war work and shortage of labour and materials, production will quickly be resumed when the present emergency comes to an end.

Much thought has been given to new designs, and the application of the results of war-time research will permit the John Compton Organ Company to offer models even more attractive than those produced before the war.

The complete reliability of performance during the war period, although maintenance has been restricted, has proved the excellence of design, workmanship and materials embodied in Compton organs.

The Compton Theatrone will be available for theatres where space is limited, and will embody many new tonal and mechanical and tonal features covered by exclusive Compton patents.

GLASS FOR DRAPES

American manufacturers are stated to be producing beautiful designs in glass fabric for theatre and kinema stage curtains. The material has a brilliant lustre, is non-inflammable by reason of its nature, is non-conductive of electricity should any wire become bared and placed against it, whilst its freedom from crease and easy flowing folds keep its appearance bright over a long period.

Further use of the material in a number of useful directions in the theatre is confidently foreseen, and architects and designers are planning for its employments in post-war buildings.

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ELECTRONIC ORGAN

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MAJOR S. J. WRIGHT, of Wurlitzer, who recently paid a visit to the U.S.A., states that his principals, the Rudolph Wurlitzer Company, will be on full war work until the unconditional surrender of Japan, but that this has not prevented them from experimenting with and perfecting a new method of kinema organ construction.

Wurlitzers have refrained from producing an electronic organ until science was sufficiently advanced to enable them to build an instrument comparable with their famous pipe organs; the war has provided their research laboratory with scientific knowledge which they have utilsed in the development of their new electronic organ.

If all expectations are realised the company will produce in the organ the whole range of orchestral instruments—each instrument being a separate unit, and combining with other instruments in the same way as an orchestra, with a pleasing blending of tone which it is anticipated will increase the circle of organ music lovers.

Advantages of this type of instrument are obvious, less room being required for the housing of the various units and the position of the accommodation for these units will not be restricted to the box features, over proscenium or under-stage position so that in some cases savings will be made in theatre construction costs. As regards cost it can be said that a post-war electronic kinema organ will definitely be cheaper than a post-war kinema pipe organ and will be immune to the effects of temperature changes.

REMOVAL OF SMOKE AND OIL STAINS

Continued from page iii

of sea or estuarine water are comparatively rare. There appears to be no entirely satisfactory way of getting rid of these recurring damp patches, for even in cases where plaster has been stripped and new plaster applied, the salts in the brickwork or other background will find their way through.

The only way offering complete satisfaction is by "battening out"—providing a plaster base which is not in capillary contact with the affected area. This, of course, is costly and diminshes space—a consideration of importance in a small room.

Application of bituminous paper over the whole of the affected area, the plaster of which has been previously repaired, is a method rather less reliable, but may suffice in some cases. The paper can be distempered over, or wallpaper may be applied, but a coat of oil paint directly applied will probably induce the bitumen to "bleed."

Informative Pamphlets

Where replastering is necessary, consideration should be had to the most effective combination of background, backing coats and finishing coats, and in this regard recourse should be had to a very important pamphlet obtainable free from the Director Building Research Station, Garston, Watford, Herts. entitled "Note No. 10—The Repair of Internal Plasterwork." Mark envelopes "R.B.B." in left-hand corner.

For those who have problems of the removal of smoke or oil stains "Note No. 8—Removal of Smoke or Oil Stains from Walls" should be applied for.

MAKING THE MOST OF THE LIGHT LOAD

Continued from page iv

should be left open and provided with a blind, white on the inside, which can be drawn across when the lamps are switched on.

There should be no difficulty in finding accommodation for the control gear, if nowhere else is available some means could be found of fixing it inside the enclosure above the laylight.

Cornice Illumination

Cornice lighting seems to be losing its popularity and the tendency is to do away with it altogether. If it is desirable to retain it fluorescent tubes can be installed instead of the metal filament lamps, but it is doubtful whether the present lighting restrictions will permit its use in many cases. Where the cornice is around the perimeter of the foyer or

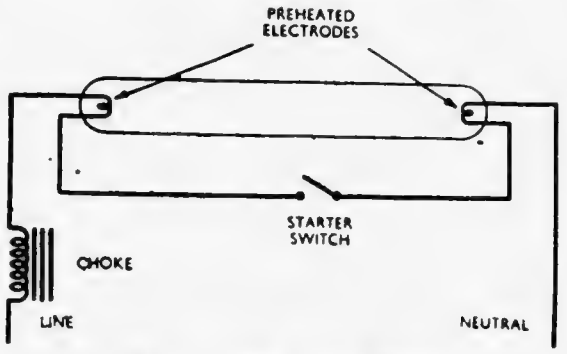

Fig. 3.—Lamp circuit diagram

vestibule there is no argument, the number of lamps necessary to produce an even illumination will be such that the total wattage installed will exceed the prescribed minimum by approximately 100 per cent.

But for short coves, such as those forming a decorative feature over a group of doors, the fluorescent lamp can be used with advantage. In fact, the result will be far better than that obtained with metal filament lamps. If more than one lamp is required they should be allowed to overlap slightly to prevent dark patches on the ceiling.

Light for Exteriors

There is an important point to remember when considering the improvement of lighting in the entrance vestibule and balcony foyer. The entrance vestibule has doors opening on to the street, and in many kinemas the balcony foyer has large windows overlooking the street in front of the kinema. Lighting restrictions do not permit the use of any form of exterior lighting either neon or floodlights. If the intensity of the lighting behind these doors and windows is increased to the maximum possible it will have the added advantage of improving the external appearance of the kinema during the hours of darkness.

There is no doubt that fluorescent lighting has come to stay; it is neither a war-time measure nor a substitute. It is a great stride in the direction of better lighting and an enormous improvement over anything that the metal filament lamp can offer with regard to the quality of the light.

E.L.M.A. has now released particulars of the future range of fluorescent lamps, most of which will be found eminently suitable for application in the kinema. There is no information as to prices and marketing dates, but the range will include the following:—

Colours: Daylight and Warm-White.
Voltages: 200/250 A.C.

Length. feet	Diameter. inches	Nominal Watts.	Cap.
4	1½	40	Bi-Pin.
3	1	30	,,
2*	1½	20	,,
2	1	20	,,
1½*	1	15	,,

* These lamps also operate two in series (*i.e.*, 2–20-watt or 2–15-watt) on 200/250 volt A.C. mains or singly on 100/130 volt mains.

All the lamps mentioned in the above schedule will be fitted with the American type Bi-Pin and not B.C. caps. The 5-ft., 80-watt lamps will continue to have B.C. caps but eventually they will be made with Bi-Pin caps.

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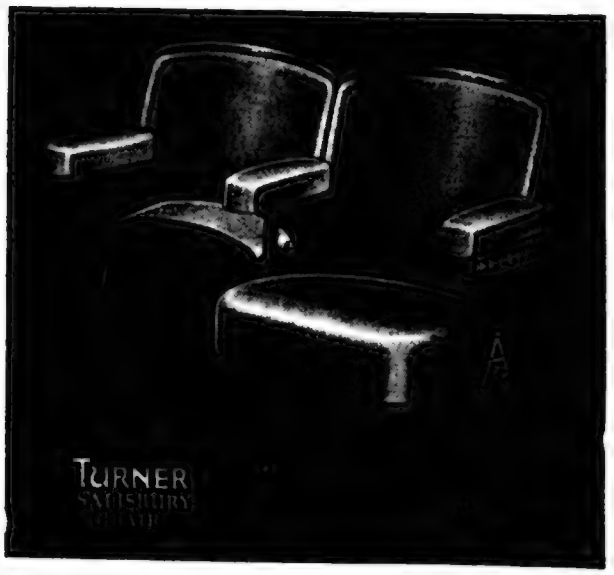

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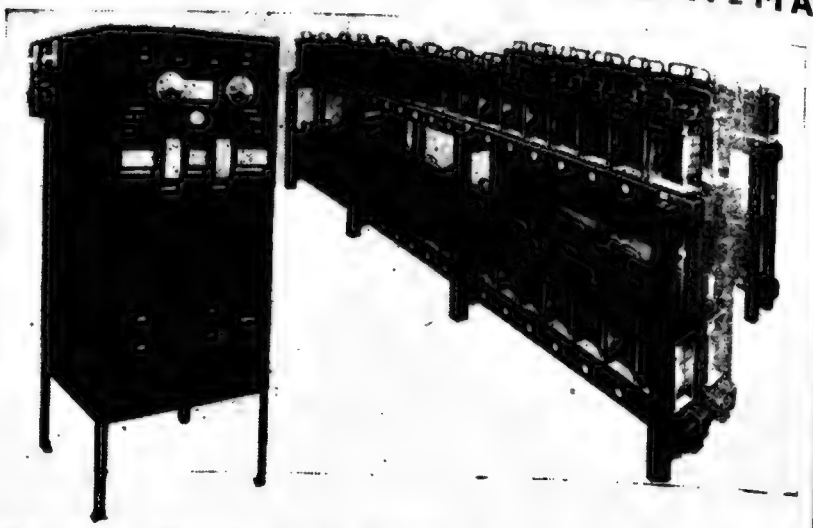

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KINEMA TECHNIQUE AND EQUIPMENT

Surveyed by James Benson

TELEVISION ACTIVITY IN AMERICA

Capt. West Sums Up—Concentric Cable Plans—O'Brien, M.P.—Hugh Gaitskell's Win—A Note on Rectifiers—A Giant Spool

So many extravagant statements have been made recently in the lay Press by "television correspondents" on the achievements of television technicians in the United States, that it was a refreshing experience to meet Capt. A. G. D. West, President of the British Kinematograph Society, on his return to England after five weeks in America and get from him the low-down on what is and what is not being accomplished in New York and Hollywood in picture transmission.

Capt. West made the visit on behalf of J. Arthur Rank's interests to confer with friends on various matters connected with radio and television technique and trends both technical and political affecting television. I found him fully appreciative of the keenness of everyone in the film and radio research departments regarding the possibilities of television and ready to concede that in three or four comparatively minor directions America has advantages over similar apparatus employed here. On the theatre television side, however, there is no superiority over Great Britain, the only large screens being for demonstration purposes in private hands.

Higher Line Definition

The directions include the Orthicon camera, superior to anything else of its kind, a remarkably clear "home" picture of the vacuum tube type 18 in. by 14 in. and a projected home picture less clear in definition but of larger proportions, 22 in. by 16 in. These take the transmitted pictures from various stations—New York, Chicago, Philadelphia and Hollywood—on a 525-line definition as against the 405-line standard in this country.

Allocation of Channels

TELEVISION interests have been seeking allocation by the Federal Communications Commission of a large number of channels for their wider development, but have not achieved the success for which they hoped. They have, however, 13 channels allotted—six being in the 44-88 megacycle area and seven in the 174-216 megacycle area.

For diffusion, the manufacturer of concentric cables is going ahead, and it is anticipated that in time there will be a link-up between cities, with boosting stations in between and transmitting stations on the top floors of skyscrapers, one at least of which is to be found in every fair-sized city. Even then, Capt. West opines, there will be "blind spots," where, owing to physical configurations, some districts will be in a picture shadow.

Tom M.P.

ALTHOUGH politics should normally find no place in these notes, it would be ungracious not to congratulate Tom O'Brien on being able to add M.P. to his well-known name. I once twitted him with being a man of letters through adding so many departments to his Union, and now he boasts two more. His N.A.T.K.E., K.P.E.A., C.M.A. (now, I understand, no longer his) use up quite a considerable amount of the alphabet.

Tom's election to the House of Commons was achieved at Nottingham (West), where, with the advantage of becoming candidate for a seat previously held by Labour, he won it with an increased majority.

R. Howard Cricks desires to thank all readers who have sent good wishes by letter and through the office of IDEAL KINEMA.

Millbank to Westminster

ALSO in the new Parliament is H. T. N. Gaitskell, member for South Leeds, with whom I have had many interviews when he was at the Board of Trade as chief of the Films Division there.

He always gave the impression of being on top of his job, working assiduously to understand its many intricate problems and to operate his division to the best of his ability for the benefit of the film business within the strict loyalty to the instructions and policy of the Board. I could not help feeling, however, that many of his best efforts were blocked by other departments, which possessed advantages or prestige that rendered nugatory much which he aimed at accomplishing.

In Parliament, Tom's perfervid oratory and Hugh Gaitskill's patient, painstaking handling of film matters may be found happily complementary to each other in advancing the cause of the pictures in Parliament.

A Rectification

ONE of the leading mercury rectifier manufacturers calls my attention to a report in Mr. Cricks' notes in the May IDEAL KINEMA of a conversation which he had with S. G. Farmer of Partridge and Wilson's rectifier department, in which Mr. Farmer was credited with the statement that mercury bulbs of satisfactory quality were almost unobtainable. I immediately contacted Mr. Farmer, feeling sure that a slip had occurred somewhere, and quote herewith his reply.

"During the writer's conversations with Mr. Cricks the present-day difficulties were discussed with regard to obtaining hot cathode gas-filled valves, *not mercury bulbs*,

Continued on page xiii

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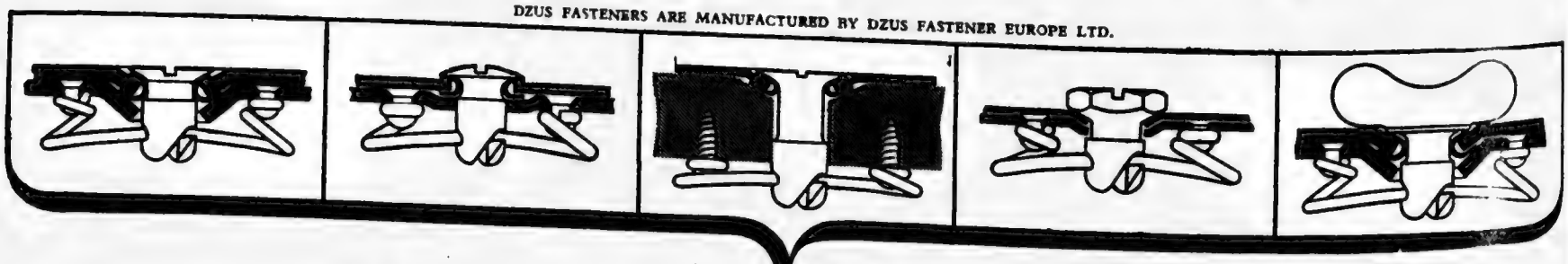

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KINEMA TECHNIQUE AND EQUIPMENT

Continued from page xi

as stated in the enclosed copy. My experience of mercury arc bulbs is that these are quite equal to pre-war valves, and in many applications far better."

Metal Equipments

"DURING the conversation it was mentioned that the metal rectifier, although a very good form of conversion, was limited in so far that unless previously designed for overloads it would not stand large overload, due to the fact that too high temperatures once reached could so damage the plates that they were unusable again."

"Metal equipments are designed to be well within the scope of this temperature, and, as pointed out, it is possible to provide means of protection against one phase failing: also it is correct to say that as a temporary measure the second 3-phase bank of units could be used to run two arcs, providing that the kinema operator realises the necessity of reducing the change-over current to a minimum."

I am sure that Mr. Cricks, were he able to do so, would agree that in his account of his conversation with Mr. Farmer he was guilty of one of those little slips which even the most accurate of men occasionally make.

A 18,000 Ft. Reel!

WHILE the question of the adoption of the 2,000-ft. reel is in the air, projectionists may be interested in a letter from one of the craft who has served in the R.A.F. in the Middle East. L.A.C. Connell writes: "Whilst in Tel Aviv, Palestine, I used to visit the projection room of a kinema equipped with one Ernemann II projector. I know it sounds fantastic, but this projector was fitted with a spool for 18,000 ft.! The take-up was 4,000 ft., and when the machine was running the take-up was split when full regardless of whether a reel was finished or not.

"When the programme was finished the film was re-wound with a 1-h.p. motor. The back spool had a rod with a terrific weight on to keep the film taut. I remember seeing 'Sergeant York,' two newsreels and two trailers all on one spool. The projection room was situated away from the kinema and connected to it by a massive funnel for the beam."

An Italian Spool-Box

ANOTHER correspondent, an old friend by reason of many letters, Cfn. N. Craven, a member of the Central Mediterranean Force, reports on a visit to an E.N.S.A. show. "The box was outside, up a few wooden steps. I stood outside and sniffed the old familiar smell of hot oil and carbon fumes, and, hearing the film being merrily jerked through the gate, I entered and soon found myself chatting with a Scottish ex-kinema projectionist.

"The main reason for this letter is to describe the spool box on these Italian projectors which does away with the fiddling job on an English projector of threading into the bottom spool box. The door of the Italian machine's spool opens out like our own, but it is actually the body of the spool box and when the door is fully opened all that is left is the back of the spool box with the take-up drive fixed in and the empty spool in full view. It is a quick job to fix the film in the reel and to mend a break in the middle of a reel."

"That's my boy friend. He's coming off duty now"

RCA-Pathe-Ross

ONE of the interesting items of top-line news in the film equipment world during the month was the link-up of Pathé Equipment, Ross and RCA in a co-operative arrangement for the marketing of product. RCA established its own workshops in Great Britain some time before the war, and I am given to understand by P. A. Turnor and Capt. Atkinson that a great deal of theatre reproducer material will continue to be made in Great Britain, with every improvement that is made in America being communicated to England in order that British exhibitors may benefit from the research and experiment in the States.

Ross, Ltd., holds an honoured name in the projector field, and as pressure for the supply of war materials slackens the Clapham Common works will be turning increasingly to projector manufacture. F. D. Bowden, of Pathé Equipment, knows the needs of exhibitors on the furnishing and apparatus side through and through, and the combined sales operations of Pathé and RCA backed by Ross quality should contribute to a very satisfactory arrangement. The link-up deserves special mention on account of the fact that one of the most powerful American corporations has joined hands with British manufacturers for mutual advantage.

Demobbed

FORMER Guild members will be interested to learn that F. T. Woods, formerly secretary of the Guild of Projectionists (now absorbed in the K.P.E.A.), is home from his Middle East duties and was demobbed last week. I have not heard what his plans are, but with his experiences at home and abroad, I expect to hear soon of his being in the "game" again.

A Kershaw Postscript

WHEN mentioning the Kershaw exhibition in these notes last month, I failed to refer to the attractively designed stand backgrounds and other decorative features of the exhibition. These were the work of Leon Goodman Displays, and were greatly admired by the crowds of Leeds people who visited the exhibition as well as by those from various cities of the North who attended the exhibition.

Some of the older readers of these notes will be interested to know that Kershaws started building projectors in 1910 on the suggestion of New Century Film Service with which the late Sydney Carter was associated, and Arthur Cunningham, an earlier stalwart of the C.E.A.

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FORTY-SEVEN YEARS' PROGRESS IN ENGINEERING

The Birth of the Kalee Projector

THE history of a successful British firm from its first manufacture of a projector in 1911 to the present day was unfolded at a luncheon early last month by Cecil Kershaw, director of the engineering company which manufactures the famous Kalee apparatus.

Having outlined the early story of the firm's establishment in 1888 by his father, Abram Kershaw, as makers of philosophical instruments for learned societies and research laboratories, Mr. Kershaw spoke of the work undertaken during the Boer War in providing electrical test instruments, galvanometers, Wheatstone bridges for Royal Engineer Signals.

Cameras, then Projectors

Later, the company entered the photographic field—at this period mainly a high-class cabinet maker's job—with studio cameras—field cameras up to 15 in. by 12 in., tripods, enlargers, etc., and was one of the first in the market with focal plane shutters and the world-famous "Soho" reflex camera, patented in 1904. Even to-day, this camera is looked on as the world's masterpiece of reflex camera.

In 1910 the New Century Film Service persuaded Kershaws to commence the manufacture of theatre projectors, arcs and accessories. Facilities were extended by building new premises adjacent.

This proved a red-letter day for the company, as it marked the birth of the kinema business, which is now so vast, reaching across and in use in every corner of the world.

The first projector, the Kalee No. 1, proved a complete success, and was followed year by year by Nos. 2, 3 and 4, developed by us until the war year of 1914, the year of the No. 4.

Binoculars for War Purposes

The first few months of the Great War proved a very difficult period until the company was recognised by the Government, and clinometer sights for 18-pdr. guns were allotted to the works. Within a few months Kershaws produced 500 per week.

In 1916 Mr. Kershaw was asked to design, tool-up and mass produce 6 x 24 binoculars for the Army, which had been turned down by other makers. He accepted, although up to that time the company had done no optical glass work and did not know much about binoculars. However, they were a complete success and production was pushed up to 700 to 800 per week.

Kalee V to XII

All this time Mr. Kershaw was developing the kinema projector side, the Nos. 5, 6 and 7—then the No. 8 for the talkie boom—in 1933 the No. 11, and in 1937 our latest No. 12 was first launched.

Many arc lamps were developed—H.M.L. Series—H.I. rotating carbons—the Regal, and finally the Vulcan, the present arc lamp which has been so successful.

War activities really started about 1933 when Kershaws carried out developments in a large variety, towed target gear, bomb sights, tripot drums, oil coolers, harness gear, arrester hooks, bomb-release gear, fuses of many types, ring sights, Constantinesco firing gear, ring gun mountings, vertical pillar gun mountings, etc.

In 1937 Ministry of Supply came forward with contracts for 6 x 30 binoculars, telescopic sights, etc., so that when war commenced the works were in a really good position to carry out mass production on selected articles.

Tribute to a Loyal Staff

At one time over 3,000 people were employed, working long and late hours, and, concluded Mr. Kershaw, "I wish to say how very much we appreciate the contribution of the staff and workpeople to our war effort, and helping to bring the European war to an end with victory. It has been done by unstinted energy, loyalty, long and late hours, week-ends and forgoing holidays without complaint.

"We have never had a strike—certainly we have had differences which one can expect when you consider that at one time we had over 3,000 employees—but these differences were always quickly overcome without leaving any bad feeling. I repeat not only have we not had a strike, but I can say honestly and sincerely we have not even had the threat of a strike, during the whole six years of our war effort, surely this must be unique? You will be interested to know that some of our employees are to-day engaged on exactly the same work as they did in the First Great War.

Continued from column 3

will demand much more than sheer technical skill—cleanliness to the nth degree.

To those men I admire, those who are putting over grand shows with regularity, often under difficulties, and to many supervisors of circuits whose ideas coincide with my own, I tender my compliments. **A. R.**

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PUT CLEANLINESS FIRST

Needful for Good Projection

ONE of the first and most essenti[al] [thing]s in human life is that "cleanliness [is next to] godliness"; whether this is appreci[ated by a] large proportion of people I do not [pre]sume to say. However, as far as cleanlin[ess in pro]jection suites is concerned, I feel I [have both] a right and a duty to complain abo[ut the lack] of attention by a dangerously larg[e propor]tion of projectionists to this mos[t essential] thing.

Why should our designers spend [time and] our manufacturers money on endless [research] and experiment for accuracy of manufacture, efficiency of performance and reliability in service only for it to be wasted by projectionists who have no sense of cleanliness in their work; and there are many of them, too.

When one takes into consideration the many losses in projection—mirror reflection, condenser, shutter, port glass, atmosphere and screen, there is no logical reason for neglecting to keep every mortal thing as clean as humanly possible. Dust and surplus oil on projectors are a source of unnecessary wear of machine parts and film damage. Dust, oil and rubbish on floor shows a lack of intelligence on the part of the projection chief. A dirty rewind bench is an unforgivable offence and no good chief would permit it; the training of a projectionist should start on the film bench.

The Chief's Schedule

Now let us see what a typical good chief projectionist will do every working day. He will ensure that after all carbon ash has been carefully removed from arc lamps, the entire floor surfaces of projection suite are cleaned by suitable means, according to their nature; that mechanisms, arc lamps, soundheads, stands, rewind bench and conversion gear are cleaned; that sprockets are brushed, all fluff removed and surplus oil dried up; this he will do religiously. He will personally check arc leads, rollers for freedom, jockeys for adjustment, oil levels, etc.; he will look for signs of rust, particularly where the atmosphere tends to be moist or where projectionists with hands liable to sweating are employed; he will lubricate his projectors as specified by the makers, using correct grade of oil; he will check sound levels and change-overs well before the show commences; he will see that all reflecting and glass surfaces are perfectly clean. These are his minimum duties; if he likes the work and is employed under good, comfortable and happy conditions he will probably do even more.

Weekly, he will carefully note signs of wear on sprockets, maskplate runners, gate skates; he will check driving and take up belts—if fitted; he will see that all fuses are in good condition, examine all arc contactors or remote control panels, all fire appliances and safety shutters, etc.; he will check all his stock, carbons, valves, exciters, fan wires, chemicals, cleaning materials and keep it up to date.

The Little Duties

Always, the good chief will insist that films are rewound as slowly as possible; that they are checked after every showing; that all joints are painted properly and that leaders and tails are kept in good, clean condition.

Now that I have said what I think should be done by a good chief projectionist, may I add that these remarks are addressed to those who may be due to bad training or [bad] working conditions are not doing their [jobs] properly. I hope they will take heed [for] future kinema projection plus large-screen [tele]vision

Continued in column 2

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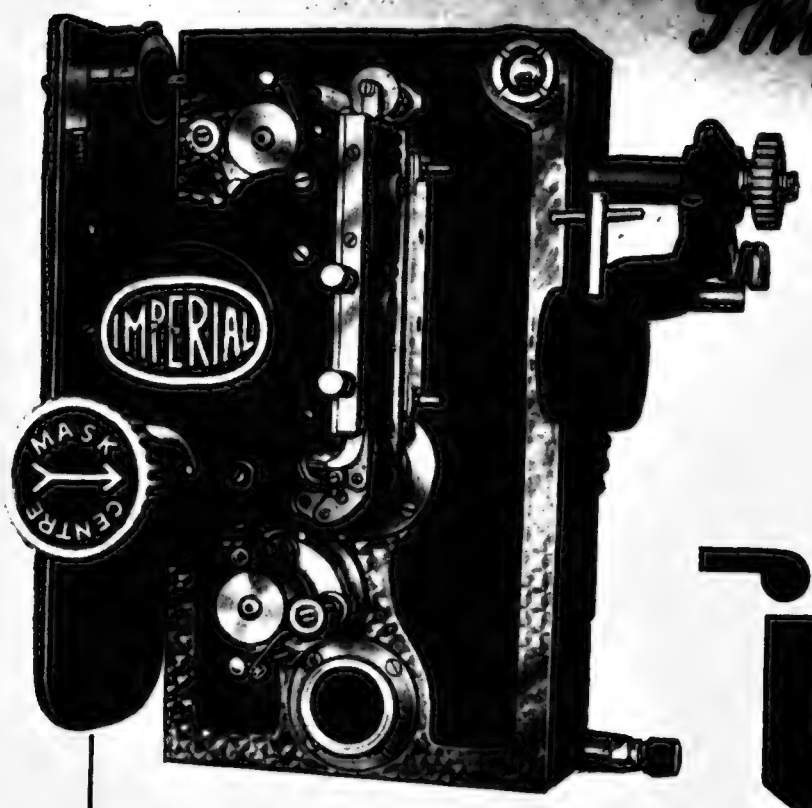
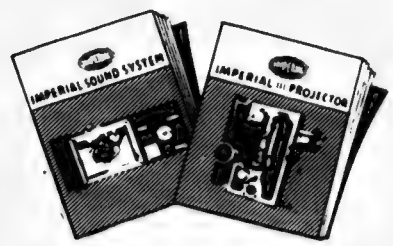


IMPERIAL III PROJECTOR



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MODERN AMPLIFIER DESIGN

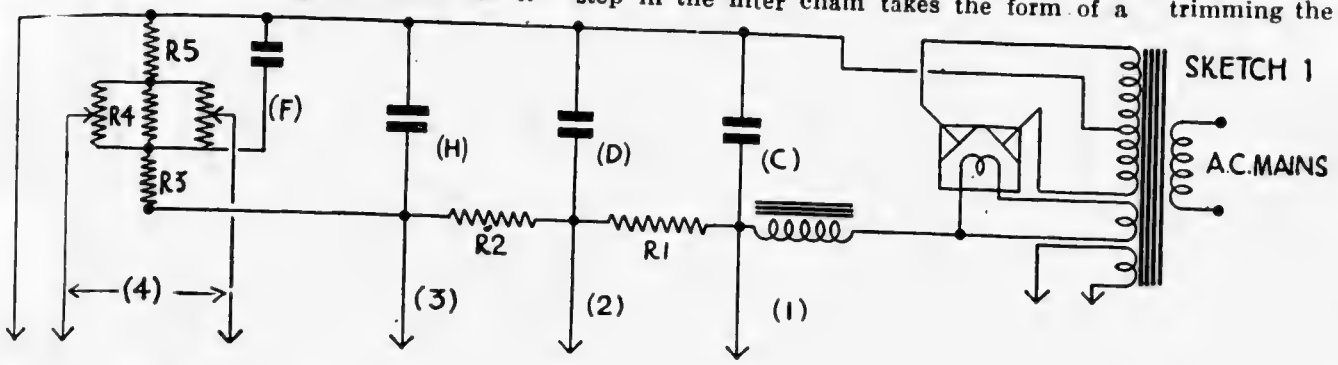
New Features and Trends

By H. W. HASTINGS HODGKINS

COMPARISON was made in the IDEAL KINEMA last month between a modern sound-reproducer amplifying system for a medium house and an earlier prototype. The main points noted were the increase in power output plus a marked reduction in size. A further point was that the ancillary circuits were much simplified.

It may, perhaps, be helpful now to examine the amplifier in some detail. We will again select the type used in the small kinema, since this is of widespread interest. The small version is also interesting inasmuch as it represents the maximum simplification possible in a competitive market.

We are assuming that the amplifier is for a system in which A.C.-operated exciter lamps are used, thus dispensing with the need for special rectifiers; also that change-over from machine to machine is effected by switching the exciter lamp supplies. This makes for great economy in the design of the channel. The matter of providing for a change-over of signal circuits at low level is always an expensive and troublesome one.



SKETCH 1

Power Supply

In sketch (1) we have the power supply circuit of the amplifier terminating in the photo-electric cell polarizing voltage network. This circuit may be on a separate chassis from that of the amplifier, but, in small equipments, is usually to be found built in as an integral part of the amplifier.

The first unit in the power supply chain is the mains transformer (A), which accepts alternating current from the mains and transforms this into the several voltages required for the operation of the valves. For instance, the winding "a.1" provides an alternating voltage of, say, 450 v. to each of the rectifying valve anodes, the winding "a.2" provides current at low voltage to heat the rectifier filament, and "a.3" is another low-voltage tapping for the valve heaters and signal lamps.

Smoothing-out Ripple

At the rectifier (B), the alternating supply from the mains becomes a direct current supply, but this is not yet suitable for the valves, owing to a very heavy "ripple." The reduction of this ripple in such steps as will suit the stages of the amplifier and, finally, the very sensitive photo-electric cell, is the duty of the smoothing circuit, (C), (D) and (E).

In the early days the design of such smoothing circuits called for very heavy and expensive components, particularly before the introduction of "mains" valves. The introduction of electrolytic condensers for use on high voltages, improvements in core material for chokes and in the design of these, all have contributed to the simplification of this problem and it is now possible, within a fraction of the space formerly needed, to provide such efficient "smoothing" that even the photo-electric cells can be polarised from a rectified A.C. source without a trace of mains hum.

From sketch (1) it will be seen that each step in the filter chain takes the form of a choke or resistance followed by an electrolytic condenser. The alternating current ripple finds an easy path to earth through the condensers, and is thus filtered out, but the condensers offer no easy exit to the direct current which passes on down the filter chain and is tapped off at points (1), (2), (3) and (4) to feed the power valves, driver stage, voltage amplifier and photo-electric cells. An iron-cored choke is always used at filter section (C), owing to the relatively heavy current taken by the power valves. The reason for this will be understood when it is explained that a suitably designed choke offers little resistance to D.C., but has a high resistance—or impedance—to the A.C. ripple.

Sections (D), (E) and (F) are more commonly of the resistance-capacity type, since only light currents are drawn by the earlier stages of the amplifier; the resistances are much lighter and cheaper than chokes and do not radiate alternating magnetic fields to be picked up by the amplifier.

The configuration of the photo-electric cell polarizing network at (F) may take many complicated forms. One of the simplest is that shown, where fully-smoothed D.C. current is "bled" from the end of the filter chain to earth through the resistances R3, R4, R5. The high end of R4 is de-coupled to earth through a condenser, and there is usually a potentiometer in shunt across R4 to provide a means of varying the polarizing voltage. If separate adjustment for each machine is desired, a further potentiometer across R4 meets the bill.

Stages in the Amplifier

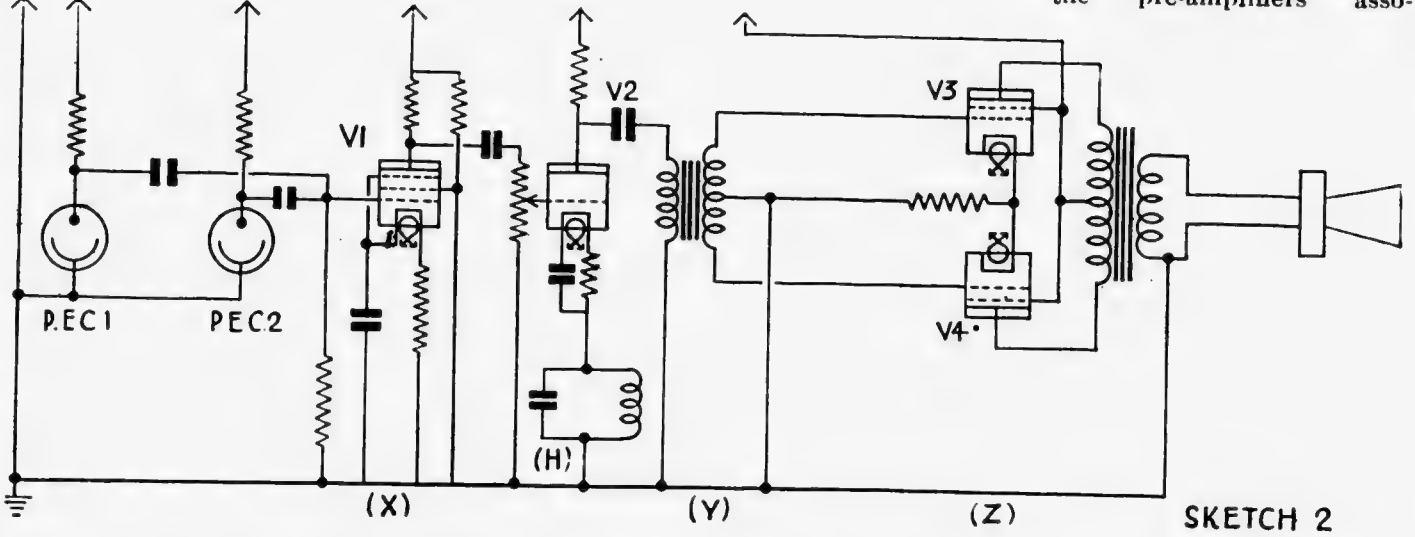
Turning now to the amplifier, however complex individual types may be, there are usually three well-defined stages. In the sketch these stages are represented by the valves V1, V2 and V3-V4, and the letters (X), (Y) and (Z). Commercial designs differ as to the number of valves in each stage, but it is always possible to divide the amplifier into (X) voltage amplifier, (Y) driver stage, and (Z) output stage. Sometimes special mixer sections will be used and the transformer at (Y) is often replaced by an additional valve used as a phase splitter.

Again, provision is usually made for trimming the response curve of the amplifier by the use of networks in various positions, but the possible variations are so many that we have no space to discuss these. We have shown one such device at (H) as this would be usual in a circuit designed to work with A.C. exciter lamps.

This is a "hum-cutter" which, as its name implies, cuts out any 100-cycle hum arising from the exciters.

Stage (X), the voltage amplifier, has a similar duty to the "pre-amplifiers" associated with the photo-electric cells in older equipments and in some of the larger modern

Continued on page xxv



SKETCH 2

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A COMPREHENSIVE REWINDER BENCH

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ON a recent visit to the Premier works of Robert Rigby, Ltd., in Northingham Street, London, W.C.1, evidence of their activities for post-war equipment of the very latest and most exclusive designs was observable everywhere.

In addition to a completely new series of slide lanterns of particularly pleasing design, the firm has produced a prototype of a composite rewinder-room bench in all metal which comprises in one unit the complete equipment for a rewind room and renders unnecessary on the part of the proprietors of any new or existing kinema any provision other than that of the room and space to provide accommodation for it.

An All-in Unit

The unit is as shown in the illustration, and comprises an all-metal bench fitted with rewinder, film joiner, film waxer, if required, compartments for film cement and paint bottles and brushes, scrap film bin, ample drawer accommodation for tools and spares, a 12-way patent spool cabinet with interlocking compartments and two 6-way open cabinets to accommodate 12 spare spools.

The joiner is normally towards the rear of the bench, but when required to effect a join can be slid forward, and, the join having been made and the unwanted celluloid slipped into a spring-lid container, it is again slid back to the rear of the table. The waxer, which can be accommodated in a drawer when not required, is slipped into the groove on the table which is used to bring forward or retract the joiner.

The whole unit can be accommodated in a space 6 ft. by 2 ft., and in a super-kinema room could easily be provided to accommodate two benches.

The Interlocking Cabinet

The patent interlocking cabinet is most ingeniously constructed. All the compartments, when the spools are inserted, become self-closing and interlocking and no spools can be removed out of sequence, so preventing the possibility of screening any wrong part numbers.

When the first spool is removed, the action of fully opening No. 1 compartment releases the locking device on No. 2 compartment and enables the operator to remove No. 2 spool. When the spools are removed the compartments will not close but remain ajar, so that when the operator comes to take the next reel he sees at a glance that it is No. 3 reel he requires. After rewinding No. 1 reel he puts it back in the compartment which is then closed and Nos. 2 and 3 compartments remain open until he brings No. 2 reel back and takes No. 4, and so on until the programme is completed.

Entirely Fireproof

This cabinet fulfils an age-old necessity for a fireproof device which will at one and the same time satisfy the most exacting Council requirement for a fireproof all-metal bin, and render impossible an operator taking out the wrong part number.

The complete unit will sell at what appears to be the very moderate price of £75, but the various components can, of course, be purchased separately by theatres who, perhaps, have not the requisite space to instal the complete unit.

Nevertheless it would be infinitely preferable wherever possible to instal the complete unit which is most attractively finished; the table top itself being dull chrome nickelled and the other parts crystalline black enamelled.

The new Rigby rewinder bench, as described on this page

REPORTING FILM CONDITION

R.A.F. Station's Report

L.A/C. Gordon, who is running the projection end of an R.A.F. station kinema in North Wales, sends particulars of a scheme he has adopted to report on the condition of films received in an attempt to provide renters with information which may help them to track down mutilation fiends. He says:

Our programme consists of a feature and shorts booked from the same renter. We have a printed report sheet which is filled in and sent to the renter concerned. This sheet arrives at the renter's office per post, and is in their hands before we have finished screening the programme. Therefore, if we have damaged this copy after the report sheet has been posted, the renter will know that we are the culprits. As we have never been accused of any damage to film prints we have nothing to fear.

The report sheet covers most things to be found in a copy. If the copy has poor leaders "POOR" is inserted in the space provided. If the copy is free from oil, then a line is put through the word "OILY." The space at the bottom is for remarks that are not covered by the above. This sheet is signed by the Office I/C Cinema, and is sent to the renter whether the programme is good or bad.

If I receive a very good copy, I write to the renter and thank them. Also, I let them know the copy will be returned in the same condition as we receive it.

Many projectionists complain of poor copies but never thank a renter for a good copy.

I have three programmes a week, and the report sheet usually reads: General condition of Feature "Very Good." I am, perhaps, one of the lucky ones, but I do say "Get to know your Renter," give them credit for good copies as well as the nasty remarks they get when you have a poor copy.

CHEAPER ELECTRIC LAMPS

With Higher Light Values

Good news for electric lamp users comes with the removal by the Government of restrictions on the manufacture of coiled coil lamps.

When the Order was made no coiled coil lamp was permitted to be made above the 40-watt size. Now, however, manufacture of 60-, 75- and 100-watt lamps is permitted and prices will be lower than before the restriction, the 60-watt being 1s. 6d., against 1s. 7d.; the 75-watt 1s. 8d., against 1s. 10d.; and the 100-watt 1s. 10d., against 2s.

The lighting advantage of the coiled coil over the plain filament is 16, 12½ and 10 per cent. for the three sizes of 60, 75 and 100 watt respectively.

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NEW!

Experience gained from war-time developments is now being turned to the cinema arc rectifier. Particulars of a revolutionary advance in design and performance of Nevelin rectifiers for projector arc power supply will shortly be released.

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ROTARY ELECTRICAL APPARATUS

I.—Brush Characteristics

By FRANCIS G. W. TREE, A.M.I.E.E., F.R.S.A.

EXPERIENCE acquired throughout thirty years of intimate contact with rotary electrical machines evidences that numerous troubles are avoidable by proper comprehension and utilisation of basic principles. The fuller training undertaken by kinema projectionists and theatre electricians has done much to reduce troubles on motors and generators, but so many of the technicians have found it difficult—if not impossible—to apply theoretical learning to practical needs. The purpose of this series is, therefore, to bridge the gap between the purely academic issues and the everyday practical applications.

In spite of the rapid increase in the use of alternating current, there still remains an extensive field of service in which rotary electrical machinery with brushgear is used, this whether the supply is D.C. or A.C. Indeed, to obtain the most efficient and economic performance, machines of the brushgear type are in some cases essential, generally speaking, on the machine in which they are necessary, collective devices, *e.g.*, brushes, commutators and/or slip-rings are the most likely sources of trouble. Some of the troubles are due to unsuitable component design or manufacture, but perhaps the majority of the troubles are caused by the misuse or improper care of otherwise perfectly good components.

Whatever the origin of their occurrence, troubles make their appearance in various forms, *e.g.*, excessive brush and/or rotary collector wear, carbonisation of parts, faulty commutation, undue heating, vibration, and sometimes total disintegration. By using the following details to analyse the possible conditions on rotary machine, many causes of troubles and their solutions will become apparent, without the need for a lengthy catalogue of individual items.

Brush Materials

Time was when copper gauze was used to collect the current from (or pass it to) the rotary contact surface. Those were the days in which small-capacity machines made component wear of consequence secondary to the greatest possible minimisation of watts loss.

With the lamentable wearing effect upon both brushes and rotary surfaces of the old-time machines, the low inherent resistance of the gauze or copper strip brushes limited the watts loss to reasonable proportions and that, indeed, was of greater consequence than the display of electric sparks which accompanied the process. But, as the designers created large-capacity machines, so did the sparking effects of inefficient brushes reach serious proportions, and it became expedient to devise brushes with better characteristics.

This led to the discarding of purely metallic brushes, and to the use of materials with higher inherent resistance, particularly in respect of commutating machines. It was found that the higher specific resistance of materials, *e.g.*, carbon and graphite, provided the necessary current-limitation during commutation polarity reversals, and it was later ascertained that even a large percentage of metal could be introduced into such brushes without detrimental consequences. This, of course, so long as the brushes were properly chosen for specific purposes and correctly applied in service. Thus was the more or less historical trend of events, but, what of the consequent technical conditions?

To-day, brushes are catalogued as the following grades—hard carbon, natural graphite, electro-graphite, and copper-graphite—each grade having its own specific characteristics. In other words, according to the constituents of the brush material, the inherent specific resistance of the brush may be relatively great or small, with corresponding effects in performance. *Specific resistance* of a brush is, therefore, the ohmic resistance per centimetre cube, and this resistance decreases as the proportion of metallic constituent is increased. Incidentally, this resistance varies according to the temperature at which the brush is operated; carbon decreasing in resistance with temperature increase, and copper increasing in resistance with temperature rise.

It is apparent that the contact between the brush face and the rotary surface (commutator or slip-ring) cannot be thoroughly intimate, since the one slides over the other and other movement occurs. There is, in fact, a voltage-drop between the faces of the stationary and rotary contacts, and the extent of this drop depends largely upon the condition of the contact surfaces, the operational temperature, and the current density.

Contact Drop

Contact drop is also governed by the nature of the brush material, and it may be stated that the drop of a carbon brush is some ten times greater than the drop of a copper brush. Taking the quoted grades of brushes in rotation, the contact drop decreases in the following order—hard carbon, electro-graphite, natural graphite, and copper graphite. In general cases, the contact drop increases with increase in load, due to the passage of current causing less intimate contact, and thus, brushes should be operated at a density as low as is consistent with cost of brush material. But, as applies to all the characteristics of brushes and rotary contacts, the individual factors must be regarded from the viewpoint of their collective result.

Current Density

Current density is a factor governed by the specific resistance, the temperature co-efficient, thermal conductivity and purpose of the brush, as well as by the pressure exerted upon it. For instance, under certain conditions, a brush may have a current density of 40 amps. per square in., yet, due to uneven pressure on the brush, the density may rise to double this value. Decrease in area of surface contact means an increase in current density, and this, in turns, effects other conditions. Due to grit, oxidation, uneven pressure, or other condition between the contact surfaces, one brush on an arm may shirk its load, and thereby cause another brush to take more than its share of current. Once this state of affairs starts, the overall current distribution is unbalanced, and more or less detrimental effects ensue. Indeed, various vibrational troubles resulting in brushgear disintegration arise from unequal current distribution, quite apart from any electrical manifestations. It should be evident, therefrom, that more than one grade of brush cannot be used on a machine without some effect upon the current distribution. Because of this, unless some carefully considered condition is intended, the brush grade should be uniform and as prescribed by the machine manufacturer.

Temperature and Friction

Temperature and friction must be considered collectively, since the one is directly associated with the existence of the other, although the former may exist as distinct from the latter. The temperature co-efficient varies according to the nature of the brush materials, and the more metallic the material the greater is its rate of heat dissipation. Thus, when a carbon brush operates at an excessive current density it is the more liable to become overheated—especially at its surface edges.

The greater the friction the higher the temperature of the brush, and this affects the resistance of the brush, also its current density. However, friction is not responsible for the greatest wear on the brush and rotary contact surface, nor does speed increase necessarily result in increased friction. Within certain limits, friction decreases as the rotary surface speed is increased, and this results in less wear by abrasion. On the other hand, an increase or decrease in brush pressure means more than a corresponding change in friction extent, and it follows that brush pressure should be as small as consistent with sparkless or other conditions.

The speed referred to is, of course, the peripheral speed of the rotary contact surface, and not simply the machine revolutions per minute. The peripheral speed is relative to the diameter of the rotary contact and the machine r.p.m., and thus, a slow r.p.m. machine of large diameter rotary contact may have a peripheral speed greater than a machine of high r.p.m. and small circumference. Taking all points into consideration, in general working conditions, the greatest "wear" on machine brushes and rotary sur-

Continued on page xxviii

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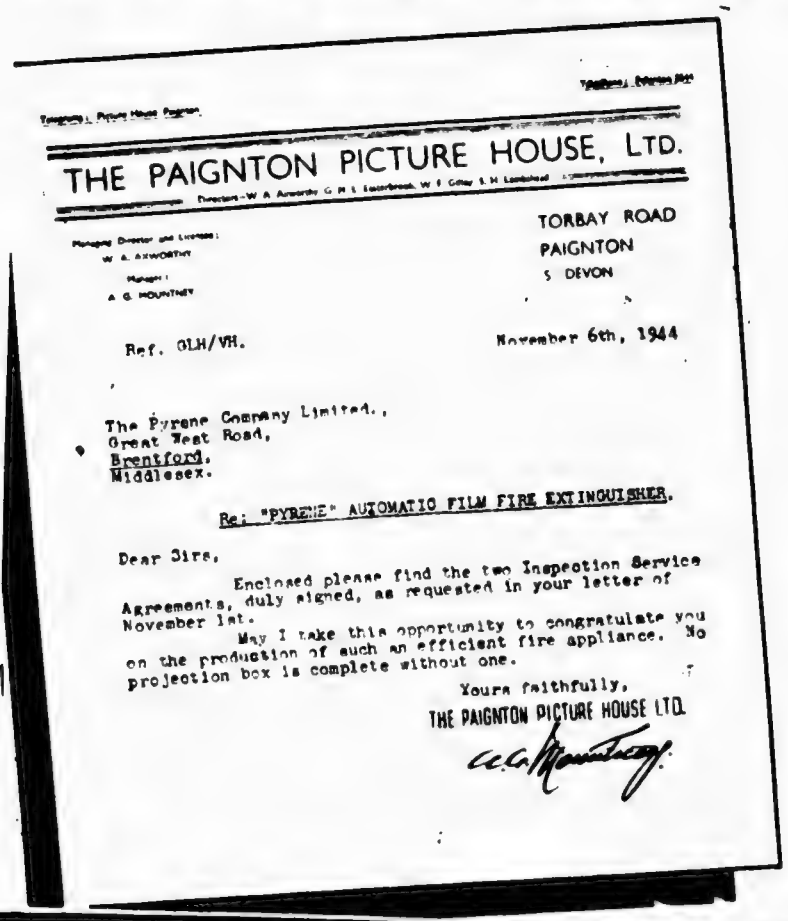

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STANDARDS FOR SCREW-THREADS

Forthcoming Conference at Ottawa

A CONFERENCE on the Unification of Engineering Standards has been fixed for September 24, 1945, in Ottawa, Canada, and will be attended by delegations appointed by Canada, Great Britain and the United States. This will be the third in the series of Conferences which have been held during the last two years under the auspices of C.P.R.B.

The national standardising bodies of the countries concerned have been closely identified both with the work of the conferences and with developing resulting proposals during the intervening periods. It is hoped, as a result of the Third Conference, that the differences in practice among the three countries will be reduced still further and that a series of common standards, necessary in connection with the joint military requirements, will be ultimately achieved. The further benefits that will accrue from such standardisation during peace time need hardly be emphasised.

Pipe and Screw-Threads

Included on the agenda for the meetings are screw-threads (including pipe-threads); limits and fits; drawing practice; and metrology in mechanical engineering.

Considerable progress has already been made in the effort to obtain overall unification of screw-threads, and research on the most satisfactory thread form for general application is under way in each of the three countries. There is every indication that an early agreement on a number of specific screw-thread forms for special applications will be attained. A common standard for Acme screw-threads is in sight; and proposals have also been exchanged between the three countries for pipe-threads based on an international inch standard. Other specific proposals have been made for standards covering instrument screw threads, buttress threads and rolled sheet metal threads. Current practice relating to high-duty studs in light alloys, and threads for gas cylinder outlets is also under review.

Ottawa Talks

Plans have been made to discuss limits and fits and drawing practice at the forthcoming conference. Differences in Anglo-American practice in these fields have been high-lighted during the war and have caused considerable difficulty in the combined effort to secure interchangeable production and use of military and other essential equipment on a large scale. Steps have already been taken towards unifying those practices which have been developed separately over many years, and it is expected that the talks at Ottawa will clear the way for standardisation to the ultimate benefit of engineers both in the Services and in industry.

Gradual Changes

The development and acceptance of such standards will inevitably take time. In view of this it has been pointed out, so far as screw threads are concerned, that there is no question of an immediate and wholesale scrapping of plant, equipment and stores, involving widespread disruption in industry and considerable capital expenditure. Moreover, most

Continued in column 2.

RELUSTRING CARPETS AND FABRICS

Cleansing Without Removal

MUCH progress in the restoration of carpets and fabrics has taken place since the early days when the only recognised method of cleansing was to remove the carpet loaded with dust and filth to an open space and belabour it with sticks—to the general annoyance of the neighbours.

The First Step

The vacuum cleaner reduced the frequency of this excursion, but the real cleansing of the carpet still had to be undertaken. Some of these cleansings failed to accomplish what has been achieved more recently by a new and improved process—the restoration of the lustre of the fabric's early days.

A firm specialising in this improved class of work is the Carpet and Fabric Cleaning Service, of 73, Parkway, N.W.1, whose process "Relustre" achieves results which must be seen to be appreciated.

The company specialises in the cleaning and renovating of theatres, hotels, clubs, etc., by a method which not only cleans, but brings back the glint to material—giving an appearance of newness rarely seen nowadays.

Recent Demonstrations

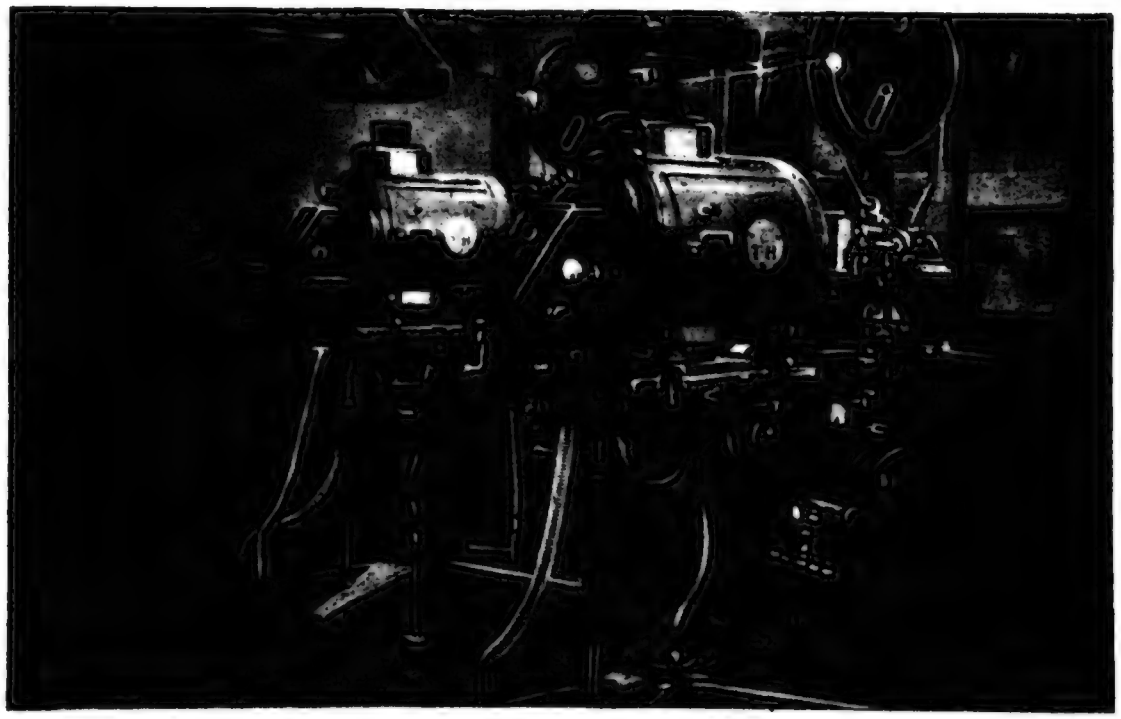
At a recent demonstration a row of seating blackened by years of grime and grease was cleaned by this process and then compared with a row of new seats. Those present were surprised by the result, it being almost impossible to distinguish the new from the old.

A short time back the Chilian Embassy was renovated by the Relustre method, as were also the entire offices of the *News of the World*. Sadlers Wells, after having been closed for several years, was renovated throughout. This presented a more complex problem as moths were well and truly in residence, but when the resources of Relustre were brought in all traces of moth were eliminated.

The service gives equally good results on a single article of furniture or carpet, as with a large kinema or theatre. The great advantage is that the cleaning is all done *without dismantling* or removal and is ready for use again in a few hours.

Continued from column 1.

of the production equipment affected would be tools and gauges—consumable items which are continually being replaced and are, therefore, a normal expense in any circumstance. There is little doubt that these costs are at present much greater than they need be if standardisation were more widely extended. Expenditure incurred in the gradual changeover should be considered in the light of the savings which must ultimately result.



All B.T.-H. equipped projection room of the Odeon, Stafford, a 950 seater opened in 1936. Picture was taken with a Compass 35 mm. camera, with three minutes' exposure. Five 60-watt lamps provided illumination

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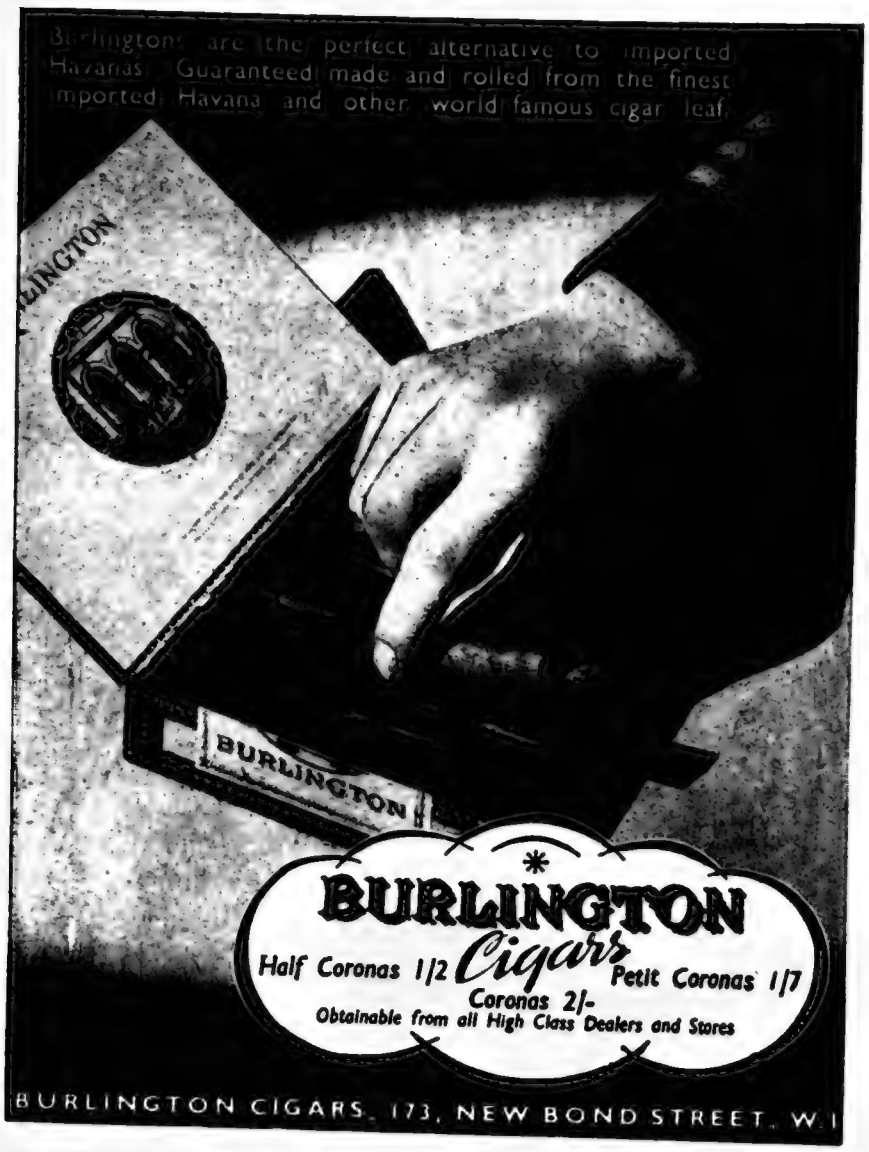
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RESISTANCES, CHOKES AND TRANSFORMERS

By the Chief

NOW we must diverge for a moment to consider other amplifier components which we shall be meeting shortly, and to refresh our memories about their characteristics.

One of the commonest components of an amplifier is the resistance, in all types and sizes, from wound coils to the small gaily-coloured composition resistances that seem to abound in amplifiers. Last month I mentioned the voltage drop across a resistance; how many of us had forgotten the formula

$$E = I \times R$$

which, when I used it, I showed the actual words? Yet, as far as amplifiers are concerned, this is the most general application of resistances—to produce a voltage drop. We shall see later how the voltage drop may be anything from a volt or two (as with the bias resistance) up to hundreds of volts.

Yet, because the currents are so small, a resistance of thousands of ohms may be only the size of a stump of pencil, we've got to think of thousands and even millions of ohms as the normal values of tiny resistances—yet your arc resistance may have a value of less than one ohm!

You'll find that all these small resistances are colour-coded with three colours, which together represent the value in ohms. The colour of the body of the resistance represents the first figure, that of the ends the second figure, while the number of noughts is given by the spot or ring, according to the following code:—

Black	... ...	0
Brown	... ...	1 or one 0
Red	... .	2 or 00
Orange	... ...	3 or 000
Yellow	... ...	4 or 0,000
Green	... ...	5 or 00,000
Blue	... ...	6 or 000,000
Violet	... ...	7
Grey	... ...	8
White	... ...	9

So that a resistance with red body, green end, and yellow spot represents 250,000 ohms or ¼ megohm. But remember that the size of a resistance is governed by its rating, in *watts*.

Transformers and chokes look very much alike. The difference is that the transformer has two or more windings, while a choke has only one.

Now, when alternating current is applied to such a winding, it produces an alternating field; as this field expands and contracts, the line of force which constitute it cut across the windings. As you should have learnt in connection with electric generators, whenever a line of force cuts a conductor a voltage is produced.

The principle of a transformer is that if an alternating current is applied to one winding (the *primary*) a corresponding alternating voltage is induced in the second, called, therefore, the *secondary*; if there are twice as many turns of wire in the secondary as in the primary, then the secondary voltage will be double that of the primary. The ratio between the number of turns in primary and secondary is the same as the ratio between the respective voltages; so that by winding an appropriate number of turns on the two windings we can step the voltage up or down as we wish.

Left (above) Fixed resistance; (below) variable resistance; Right (above) choke; (below) transformer

Two points to remember. First, that a transformer must be used *only on A.C.*; on the other hand, it will increase or decrease the voltage, whereas a resistance, which can be used equally on D.C. or A.C. will only reduce the voltage. We use two types of transformers in amplifiers: the mains transformer, whose job it is simply to change the mains voltage to suit the voltages required by the amplifier; and the intervalve transformer, which we shall meet later.

A choke, as I say, is simply a transformer, with only one winding, through which the alternating current flows, producing again a moving field. Now the cussed thing about this effect is that the voltage induced by the alternating field is in *opposite* polarity to the original voltage, and is, in fact, called a *back voltage*. And so the function of a choke is to produce a back voltage which resists the original voltage in almost the same way as a resistance does.

But there's one big difference between the choke and a resistance; while a choke may produce quite a high resistance to an alternating current, thanks to the generation of a back voltage, the only resistance offered to direct current will be the actual ohms in the copper winding, which will probably be quite low. The ohms in the copper winding are quite properly called resistance; but there is something different in the resistance offered to A.C., and to show the difference we call the latter *impedance*. This is always greater than the resistance—usually much greater—but, like it, is measured in ohms.

The measurement of a choke in ohms applies only when it is used on a given frequency. A more general term is the *inductance*, measured in *henries*.

Next month we'll consider quite a different piece of apparatus, the condenser, and see how this is in many respects the opposite of a choke.

ARCHITECTS' BENEVOLENT FUND OFFER

Plans for "Glebelands" Extension

Harry R. Weedon, F.R.I.B.A., architect of a number of kinemas in pre-war years, has made an offer to the Board of Management of the Cinematograph Trade Benevolent Fund to prepare plans for the enlargement of "Glebelands" Convalescent House. The Board has decided to employ the invested subscriptions received as a memorial to the late C. M. Woolf for this purpose.

It is anticipated that demands for accommodation at "Glebelands" will increase in the coming years and that the proposed extension will have to be taken in hand as soon as building for other than domestic purposes is permitted. Patients received during last year numbered 149, an increase of 35 over the previous twelve months.

SHOOTING THE PICTURE

An Expert's Advice

At a meeting of the Association for Scientific Photography held in London a most interesting lecture entitled "Make the Picture Tell the Story" was given by Harold White, F.I.B.P., F.R.P.S., staff cameraman to the British Council.

The speaker, in his opening remarks, said that all too frequently a picture failed to tell a story either on account of poor technical quality or of the work being handed to a junior assistant possessed of insufficient skill. It was emphasised that while all the steps in the production of a photograph are important, a technically good print might not have appeal unless ideas were translated into that print.

To this end, it is essential for the photographer himself to thoroughly understand the message that it is intended to convey and to familiarise himself with all details of the location before proceeding to work. Mr. White stated that he made it an inflexible rule never to take a photograph until he had made a previous visit in order to study all factors such as possible camera positions, disposition of lights, placing of figures, and so on. It was then possible to return with the camera and lights and arrange these in known positions with a minimum of delay and inconvenience to those concerned. It was most important to be able to visualise what one was going to get.

MODERN AMPLIFIER DESIGN

Continued from page xvii

equipments. The voltage variations arising from the passage of the sound track between the exciter lamp and the P.E.C. are so minute that a high-gain stage to step up these voltages sufficiently to excite the driver stage (Y) is essential. The driver stage at (Y) amplifies these voltages further to the point at which they are capable of "driving" the output stage (Z). In large amplifiers the driver stage itself is required to deliver power to the grids of the output pair, but in the small type under discussion the conversion of "speech voltage" into "watts output" of a sufficient magnitude to drive the stage loudspeaker system is the special province of the "power stage" (Z).

Advantages of Push-Pull

The power stage of modern amplifiers is, almost without exception, of the "push-pull" variety. The theory of this system is somewhat complex and has already been discussed in this journal. Among the advantages of this arrangement is the startling fact that two valves connected in this way may be made to deliver upwards of six to seven times the undistorted output of a single valve of the same type. Great advances have been made in the design of push-pull output stages in recent years, especially in conjunction with beam-power tetrode valves and negative feed-back networks.

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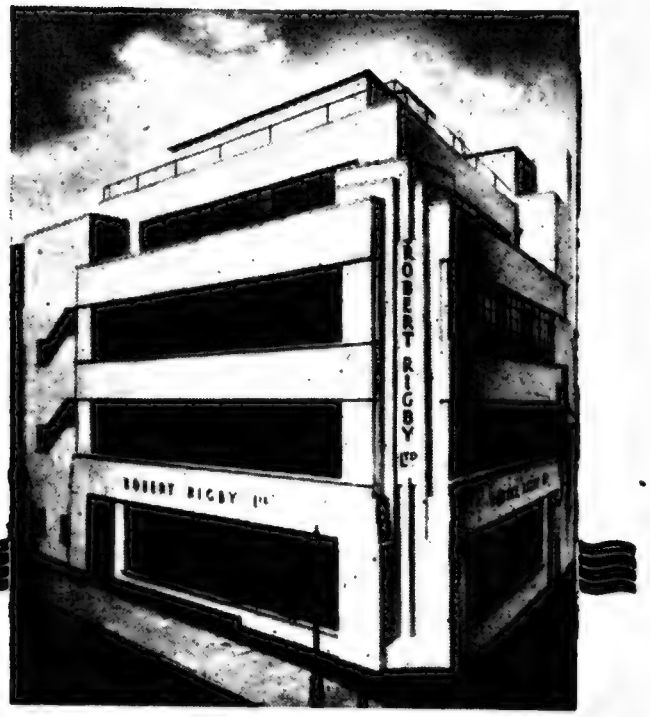

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TELEVISION IN THE KINEMA

Its Possibilities and Limitations

By A. BUCKLEY

ASSUMING that kinema television will at some future time play a minor rôle in programme presentation, we may discuss—simply and briefly—a few of the problems connected with it. The six salient points at the present moment, of which the first five are technical, are:—

1. Inadequate lineage—upon which depends detail.
2. Limited waveband—for transmission.
3. Limited range.
4. Light modulation.
5. Low intensity of illumination.
6. Subjects and presentation.

I shall deal with each point in sequence.

Slicing Up the Picture

Since it is not possible to transmit either by cable or through the ether a complete picture in its entirety—having shape (length and width), plus light and shade—it is easy to see that the picture or scene must be broken up or divided into a number of slices, transmitted in the form of a continuous signal having light and shade, and reassembled in the correct order at the receiver.

It is also an elementary fact that the more lines or slices the picture possesses, the greater the detail. The pre-war telecasting from Alexandra Palace employed 405 lines or slices per picture. This was all right for small screens, but experts are more or less agreed that approximately 1,000 lines per picture will be required for kinema television. That is based on the assumption that extreme comfort of viewing and adequate detail is observed at distance of three screen widths from the screen itself. America has adopted a 525 line definition.

As the number of elements of light and shade is so infinitely great it will be realised by technical people that the frequencies employed run into several million cycles per second as against a maximum of about 10,000 cycles per second for sound reproduction. It will therefore take up quite a large proportion of the available transmission waveband.

The question of range for transmitters is closely bound up with wavelength. Exactly as the effective theoretical range of Alexandra Palace transmitter was about 30 miles so will be the range of any transmitters used for kinema television. These short waves have a "quasi optical" range—that is, as far as the eye can see—to put it bluntly.

Light Modulation Problems

The subject of light modulation has been one of great interest ever since the earliest experiments took place. For whereas in cathode ray tubes—as used in home receivers—it is remarkably simple to control the light and shade of the picture; in any other form of receiver an "optical light valve" has to be employed to control the light from, say, an arc or projection lamp; and the more powerful the light the more difficult it is to control.

The earliest type of light valve was the Kerr cell, which, in combination with certain prismatic lenses was sufficiently good to control the weak light and low definition of the original 30-line transmissions. Later devices—much too technical to discuss here—were the revolutionary and ingenious supersonic light valve devised by Messrs. Scophony, also many other types, most of which are very involved systems using electro-static-optical and electronic elements. The most impressive of all, however, appears to be a large-screen television projector developed in Switzerland.

As the motion picture is projected in its entirety—length, width and detail—we are not concerned with light modulation at the picture head at all. But as a normal television picture consists either of a "flying spot" of light, or in at least one case a whole line of modulated light, we must have some means of controlling the degree of light and shade at any instant. Remember, television pictures are literally torn to bits before transmission; they are divided into narrow lines of light and shade and are transmitted in a similar form to a sound film track, then re-positioned at the receiver end in correct sequence.

The question of intensity of light is entirely dependent on the efficiency of the modulating system for we can use high intensity arc lighting for the purpose. But results are bound to be far inferior at the moment to the normal kinema screen lighting.

Having dealt briefly with these points, let us compare films and television in a table where good and bad points are shown.

FILM.	TELEVISION.
High-quality photography.	Detail and quality inferior.
American films far superior to British.	British plays and sketches suitable for telecasting; lack of artistry and slickness of the American.
Can be shown at any time and in any sequence.	Subjects must be shown when transmitted.
High intensity light.	Yellow light.
No interference.	Susceptible to interference and distortion.
Danger of fire.	Safe.
Not unduly complicated.	Highly sensitive and complicated technically; simple to operate.
Independent of other kinemas or station.	Dependent on central transmitter or cable.
Many kinemas in one area can show different programmes.	All must show alike in each area.
Can be photographed any time, in any order and cut and edited prior to showing.	Limited in this respect; must be telecast in same sequence and at same time.
Wide choice of subjects.	Extremely limited choice.
Film transport needed.	All pictures via cable or ether.

This table does not pretend to give all the necessary points which may be raised for or against films and television, but at least it is an attempt at comparison between the two.

Subjects and presentation are serious problems which differ almost completely from film work. New technique of an exceedingly cramped type is demanded. There is not the carefree atmosphere of film work about it—"If it rains to-day, we'll shoot the scene to-morrow" attitude simply does not apply to true television. Further, television does not lend itself to faking, substitution, editing, cutting and transposition as film work does. In short, it lacks the versatility of films for public presentation.

The Use of Film

One aspect remains to be discussed—the desirability of telecasting films. The writer is of opinion no orthodox kinema film of any kind—newsreel, cartoon, feature, interest or comedy—should be telecast at all. The telecasting of even a newsreel or cartoon means that many thousands of people will see it on home receivers simultaneously, and therefore as a new subject it has lost its value for subsequent showing in the kinema.

If films are to be telecast at all they should be films specially made for the purpose. But why telecast films to kinemas? It is like taking coal to the pits! Large-screen television should stand on its own feet and transmit current news and actual performances only.

In conclusion, kinema television is unlikely to be more than a little brother to the kinema film. It will never completely replace it. It is no different in conception and application; its problems of production, transmission and reception are unlike kinematography in every way. Television has probably more application outside the entertainment world than within it—police work, medical work, air and sea navigation and education with a capital E offer absolutely unlimited field for development.

If I were an exhibitor I would not lose much sleep regarding television at the moment; but if I were building a new kinema and built my projection room correctly—spacious, healthy and air-conditioned—well, there would be plenty of room for the installation of additional equipment for television control should it be needed.

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CHIEF OR TICKET-TEARER?

A Growl from the Projection Box

SOME time ago I personally had the rather doubtful privilege of seeing a chief projectionist employed by a prominent circuit house busily engaged tearing tickets and eventually performing various other duties which I had always regarded as being jobs usually left to the floor staff in general, and by the end of the programme I was fully convinced that in this particular case Mr. Projectionist was "acting-unpaid" usherette, usher, and, last but by no means least, commissionaire. It was at that point I thanked the powers that be for having long since ceased being surprised at most anything in the projection "game."

Every Man to His Job

Let it be understood that I am no professional (or amateur) "snob," and I sincerely uphold the attitude of "give and take," but I also admire a sense of proportion and the "drawing a line" idea; thus it is totally beyond me to agree that any projectionist (senior or junior), employed in his capacity as such, should be subject to the work and duties of the kinema floor staff. Some may rage about staff shortage—a point which I fully respect, but I cannot be convinced that such is an excuse in this respect. We may all agree that it is "nice" and "sporting" for an operator to step up and lend a hand in the places where it is presumably most needed. But is it particularly conducive to even standard projection, which, to my way of thinking, is equally important?

In this instance mentioned, the performance went over well, no mistakes, no panic, with no cause for the senior man to drop his tickets and "nip up top" to see that all was O.K.—indeed a normal run. Our projectionist must have had great faith in his second and assistants, or just did not care two hoots about the show. I am confident that much of our low standard projection and showmanship is based upon similar types of attitude as that mentioned above, which is no isolated case. First, examine the entire business through the eyes of the projection staff.

I personally know the second operator working at this kinema, he is competent and efficient, factors which considerably add to the strengthening of the attitude "leave it to him" sort of thing. Unfortunately, however, the rest of the "crew" is composed of trainees, even the third cannot lay claim to sufficient knowledgable ability necessary for his position.

The Effect on the "Box"

We are confronted with the complete show being thrust upon the efficiency of the second projectionist, who is never expected to "kick" against the odds. Admittedly it is a second's duty to take the place of his chief, when circumstances render this necessary, but circumstances which, by the way, do not include "ticket halving" or the seating of patrons. No one expects a chief to be lashed to his department throughout if he has a capable assistant to take over—but neither should the remainder of his staff, a fact which a large proportion of senior projectionists seem to forget.

There is a definite bracing effect to every

Continued on page xxx

ROTARY APPARATUS

Continued from page xxi

faces is attributed to electrical action, though there is some difference in opinion concerning the nature of the action. In brief, when current passes from a brush face to the rotary surface it causes fine particles of the brush material to be transferred to the rotary surface. Since the direction of transference follows the direction of the current, the movement of material is from rotary surface to brush face, when the current is reversed to the first mentioned. Therefore, since there is a current effect, the greater the current flow the greater the transference, and when the current distribution is not uniform over the entire rotary surface, ruts and/or ridges are formed on the surface.

This action occurs on both A.C. and D.C. machines, although the consequent extent of "wear" due to it is different with alternating current. Due to the continuous current reversals of A.C., the transference of material is in alternate directions, and thus there is normally no polarity effect as with D.C. Polarity effect, of course, meaning the one-way transformer characteristic with direct or continuous-current machines. Thus, for the minimisation of this electrolytic action, low-current density is essential, and deductions by the before-stated details shows how the other factors influence this action. Indeed, by analysing each individual factor and observing its relationship to other factors, a picture of various conditions becomes apparent. With this picture in mind, the means of preventing various machine troubles (or solving the problems they present) resolve themselves into simple terms.

Part 2 of this series will show how certain tolerances and tensions affect machine performances.

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ORGANISING a 16-mm. MOBILE UNIT.—I

Some Hints on Equipment and Running

By P. G. BAKER

BEFORE the war the use of 16-mm. equipment for semi-professional or professional work was almost negligible; its use was mainly for the amateur kinematographer and his silent colour and monochrome films, for home movies (a few of them talkies) but only in isolated cases, in fact, the exception to the rule, was 16-mm. used for education, research, or mass commercial entertainment.

The war changed the situation in two ways. First, the fighting Services had to use film for instruction and entertainment, and film was needed to reach many civilians with propaganda and information by means of the travelling unit; for much of this 16-mm. film was found invaluable because of its size, and hence the portability of the equipment. Secondly, the technical standard of 16-mm. was raised during the European war years, modern projection equipment being able to provide quality of picture and sound comparing favourably in comparison with commercial kinema equipment.

How 16 mm. will be used in the future cannot be forecast with any accuracy, although the Government has made it known its intention of supplying schools with projection equipment for educational purposes ensures a wide use of film in the school.

Commercial Mobile Units

More mobile film units are likely to be established in the post-war era than were put into use during the war. Enterprising members of the exhibiting side of the Trade will doubtless take an interest in the possibilities of 16-mm. film. Before the war there were numerous villages where the inhabitants never saw a movie from one year's end to the other; the mobile unit with its own generator can turn the gas-lit schoolroom into a kinema—and show the latest films, at a profit!

That is not all. Films have become an international medium. All forms of education and propaganda will eventually depend very largely on film for the medium of their expression. The demand for mobile units all over the country is likely to be very great. Further, in devastated parts of Europe (whether commercially controlled or otherwise), films will have to be shown on mobile equipment where kinemas have been destroyed or where kinemas did not previously exist.

Fiddling Fingers

Because of its advantages, 16-mm. film will doubtless be used in preference to the more cumbersome 35-mm. portable equipment. But for the man who has been used to running a static commercial kinema, starting a 16-mm. mobile unit can be no small problem. As a chief projectionist in a suburban house said to me the other day: "What, work them mid-get things? I tried once and got me fingers tied up in knots." That is not the only problem, for the 16-mm. projectionist has to face problems which his brother operators are unlikely ever to come across.

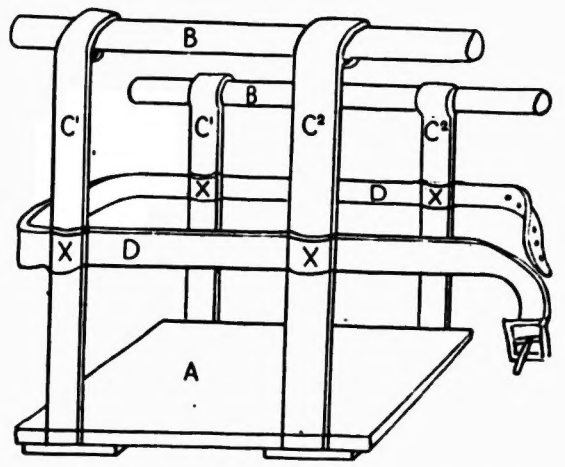
From an organiser's point of view, it is essential that his unit has spare projectors beyond those which are to be on the road at one time. Mobile equipment frequently contracts minor trouble, often repairable by the intelligent operator, but frequently necessitating a thorough overhaul by a service engineer. On-the-spot repairs are more possible to make if there is a rule that each operator on the unit has his (or her) own projector, thus getting to know every idiosyncrasy of the machine.

The type of vehicle used for transport is very important, as rough transport of equipment will lead to excess damage and raise running costs. Private cars, although lenient with the apparatus, cause delay and extra work in unloading. A small low-h.p. utility truck or delivery van is ideal—holding, on an average, two machines (or one machine and a generator or rotary converter), speaker, tool-box, film cans, non-sync, and box of spares. Two or three screens can easily be strapped on the roof of such a truck.

Although peacetime work is not likely to be so difficult as that experienced during the war, operators must be prepared to work from direct A.C. or D.C. supplies, with converter or generator. When using the latter, care has to be exercised not to overload the apparatus, which should be fitted with a clutch so that projector motors can be continually kept in operation during a show.

Inadequate Carrying Straps

It is surprising the number of 16-mm. machines which are on the market and which are provided with only one central leather



Carrying case for 16-mm projector. A, solid wooden base; B, wooden carrying poles; C1 and C2, leather straps secured under base to stands; D, horizontal straps secured by loops with C1 and C2. The right hand side of the "case" is open. When the projector is in position the buckle on the horizontal strap (D) is secured. A projector can be carried between two people by means of the poles, or grasped by any of the sections of the strapping for loading and unloading for transit, or for "setting up."

handle by which to carry them. Most operators find this totally inadequate. The weight of the larger models is such that it is better for two people to carry them, and the one handle is thus in the wrong place. To facilitate carrying, a cradle can be made for each machine. This is done by placing the projector on a wooden base with two thongs of leather passing underneath and up to either side. These two parallel thongs are coupled together at either end by a wooden pole, and it is by these poles that two people can carry the machine between them, one holding the centre of the pole in his right, the other in his left hand.

To secure the projector in the cradle a third strap is passed round the centre of the body *horizontally* and tightened by a buckle. This is best sewn to the two cradle straps at the points where they touch, as it makes loading easier. Such a cradle is better than the addition of several handles, since it enables the projector to be grasped and moved from and to any angle, making transit much easier.

In loading apparatus into a van the same method should be employed each time, this making for speed and efficiency. Further, the place of each piece of equipment should be thought out so that nothing is packed where jolting can do it unnecessary harm, or so that no heavy piece is standing on top of a lighter piece.

Operating Crew

Most 16-mm. units are operated with one machine for each show, the 1,600 ft. spools accommodating a 45-min. run, only one break being needed for the average feature. Such a unit can well be operated independently by two people, one skilled in projection, the other as an assistant. For running two machines a crew of three would be advisable, but since transport (and running costs) may not allow for more than two persons, if they are both capable of operating this should be adequate. These estimates do not allow for such exigencies as the arranging (or providing) of seating accommodation, ushering or the selling of admittance tickets.

It would be reasonable to estimate for several years that few 16-mm. operators will be qualified technicians, since this perfection has not been reached in the commercial box. Therefore the need for regular overhaul of equipment by a service engineer more frequently than is done in static kinemas, cannot be over emphasised.

But if an operator is not a qualified technician he can at least be intelligent, know a few "tricks" and be able to keep the show running well.

Tilting Problems

There are still many projectors on the market which do not possess any device for tilting: those that are provided with tilting mechanism seldom have such a device at the rear, and if, as often happens, the operator is working from above screen level, there is no ready method of tilting the projector downwards. It is useful to keep a number of different size wedges (easily made by the handyman from odd pieces of wood) ready for use. They are better than seizing a handful of film cans and pushing at different lengths under the machine!

Always have an ample supply of speaker cable handy. Keep it in separate lengths, each length fitted at either end with flex-connectors. A suitable connector can be fitted to the speaker(s) and a short adaptor fitted to the amplifier out-put. In this way, any length of cable can be quickly unrolled and brought into use, each length coupling to the next, and when working in a small space there is never too much slack to get in the way. By standardising all speaker cable lengths throughout the unit (providing all machines are either permanent magnet or mains energised output) cable can be interchanged often to great advantage.

Inspection Lights

Guide lights on 16-mm. projectors are totally inadequate for the operator to see to do more than lace the machine, and it is only possible to bring into use a high-power guide light if a portable box is in use. However, each unit should be equipped with a main switch board coming from one high-voltage supply. From this board (one foot by one foot six is large enough) the projector and amplifier can be plugged-in together with the non-sync. motor. Further, one socket can hold a high-powered (about 60 or 75 watt) electric light bulb. This can be switched on quickly in an emergency and can be brought near the projector to give good illumination for the operator to see the mechanism.

Never stint yourself on lenses. Carry a good supply consisting of one-, two-, three- and four-inch lenses. It is not always possible on mobile work to know how far the projectors

Continued on page xxx

Letter to the Editor

2,000-FT. REELS

AN Odeon projectionist, now in the R.A.F., I should like to give an opinion *re* the standardisation of the 2,000-ft. reel.

A number of chiefs like to run "green copies" in single reels owing to the fact that if the copy is not sufficiently waxed emulsion piles up in the projector and sound gates. With 1,000-ft. reels the gates can be cleaned of emulsion before it hardens, whereas with a 2,000-ft. reel there is double the possibility of emulsion hardening and scratching the film before the reel comes off.

Certain of the older types of sound heads, together with soft types of emulsion, also cause pile up of emulsion. Therefore, the more often the gates can be cleaned the better.

Other kinemas have their own peculiar faults, such as letting leaders run through, cutting the censor's certificates, ends, and casts of pictures.

Surely all this poor showmanship could be obviated.

Yours faithfully,

F. J. L.

ORGANISING A 16-mm. SHOW

Continued from page xxix

will have to be from the portable proscenium. A microphone is invaluable for commenting on silent films. These are harder to use successfully than some people think and should not be used in any show without a previous rehearsal.

Placing the speaker(s) is a very important part of "setting up." Unless using a perforated screen the speaker should never be placed behind, although in some buildings with tin roofs a better result is obtained with the speaker muffled in this way. A gift for "common sense acoustics" is very well worth while.

CHIEF OR TICKET-TEARER?

Continued from page xxviii

projectionist when he knows that if all goes well he will be able to have a "fag," a cup of tea and his meals at such and such a time daily, and not half so annoying as to be placed with the whole job upon your shoulders with no relief for varying periods—more often than not, periods of lengthy duration.

The Beginning of Slackness

Consequently, when such rights are disregarded by the chief the entire crew begin to feel fed up; the second needs a relief from showing, for he is, no matter how interested or conscientious, beginning to get stale—the rest of the crew feel very much the same—especially to the trainees, who invariably find themselves wishing they were miles away from a projection room.

Such attitudes are easily worked up, even amongst the ultra-interested, it is the obvious outcome, and it does not pay to forget this. It may take some time, it may not, it naturally depends upon the nature of the staff in question, some are more long-suffering than others, but, above all, it leads to the Industry's biggest "bugbear"—poor projection. After long periods of showing and routine work, with little or no relief or help from the senior chap, disinterest and inefficiency set in—low standard work is the general result. Both important, and the lesser points are forgotten, points which are essential to a really well-projected programme, and things begin to slip, which, under normal and happy working conditions, would have been prevented.

There is no need to ask why? It can be seen that the top man is falling considerably short of what is expected of him. If he expects his staff to reach the standard they must realise that they expect considera[illegible] from him: Tearing tickets is not the w[illegible] toward this.

It is useless for anyone to say th[illegible] in such and such a circuit it is a rule or [illegible]ething. Common savvy tells us that in tim[illegible]such as these, I hardly imagine that "circ[illegible] rules" or no "circuit rules," a chief w[illegible]d take whatever is slung his way, unles[illegible]he was perfectly content to do so.

"The Show Must Go On"

Every senior must set the pace [illegible] good results are to be presented—he must make the industry a worthy example. Whe[illegible] rising to the height of a chief projectionist the practice of making time to rest upon laurels must stop, as well as the devious ways to accomplish this, i.e., ticket collection, dress-suit foyer-walker, cashier, and the more direct methods of getting out of the way and even possibly leaving the job an hour or so before the "King" plays.

A projectionist's duty is with his profession, and to his crew; forget this, then don't expect even standard effort. Before thinking of the steps from projectionist to manager may I say that the Industry has many projectionists who need to give their own status a brush up—and become projectionists first.

N. K. S.

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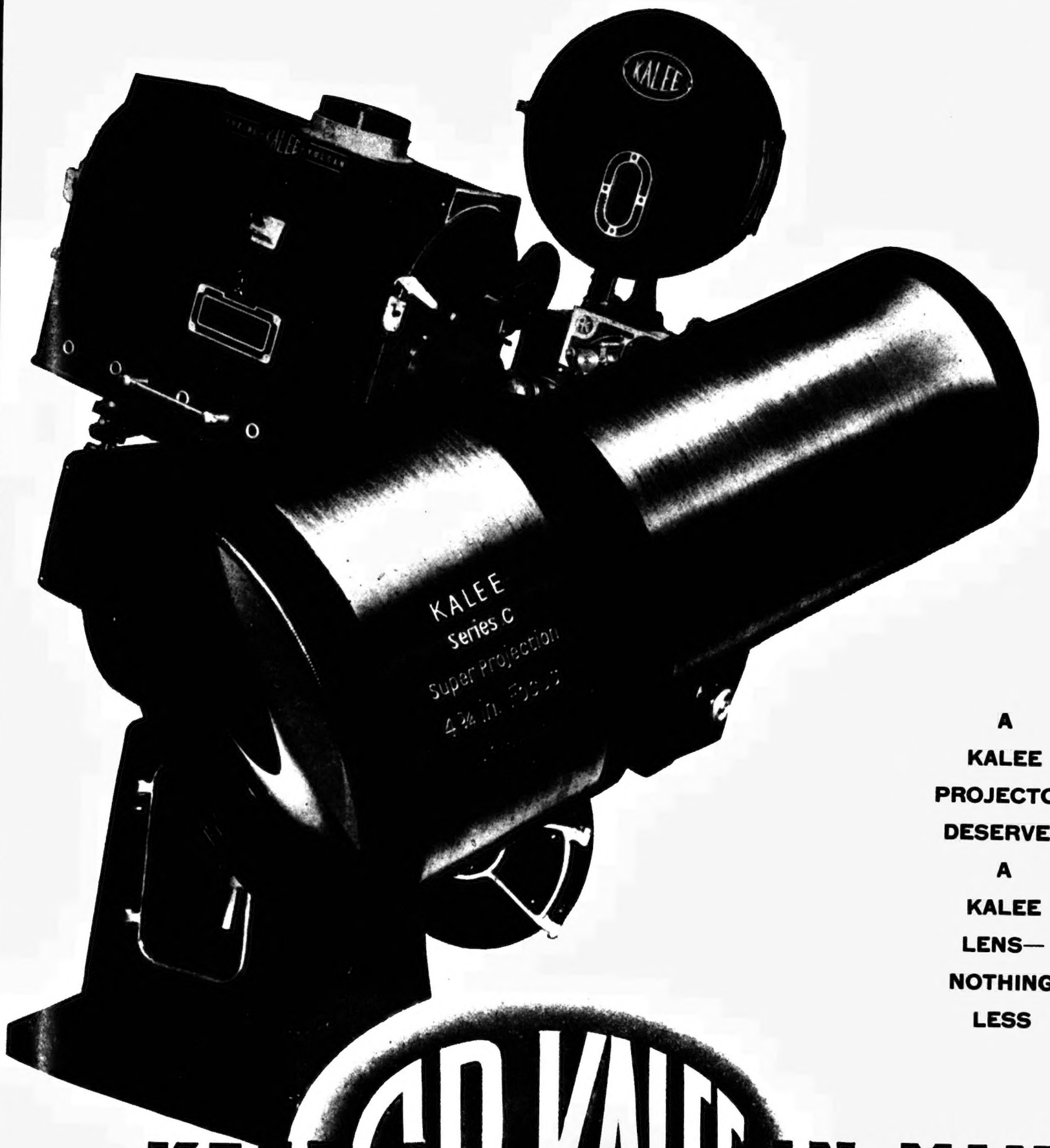

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Printed in Great Britain and Published for the Proprietors, Kinematograph Publications Ltd., by ODHAMS PRESS Ltd., Long Acre, London, W.C.2.